

75 Smart Winter Models Direct from the Celebrated Parisian Milliners

VOGUE

*Millinery
Number*



NSE

SEPTEMBER 1, 1911

THE VOGUE CO., CONDÉ NAST, Pres.

PRICE 25 CTS.

Smartest Serges, Cheviots and other Fall suitings bear the mark of



Trade-Mark

Reg. U. S. Pat. Off.

IF YOU would have the smart, graceful lines in your season's suits and gowns, such as are realized by only the finest fabrics—if you would possess that mark of distinction that clings to the best dressed women—be sure that your materials bear the imprint of

Arlington Mills

Dress Fabrics *for* American Women

It assures you of getting the best thing made in any line of goods. An all-wool Serge or Cheviot bearing the name "Arlington Mills" is all wool. Any coat, suit or gown made of it will hold its shape and retain its attractive newness till worn threadbare. To press it makes it look like new



**Write today for Free Book
V.S. with Samples of
the New Fabrics and
Fashion Illustrations**

When writing please mention the name of your regular store.

Judges of fabrics—both dress-goods buyers and garment manufacturers—use Arlington Mills fabrics on account of their exceptional tailoring qualities.

When buying ready-to-wear garments, find out how long they will wear and look well by asking: "Is it made from an Arlington Mills fabric?"

William Whitman & Co., 350 Broadway, New York





New Fall Models Misses' Serge Dresses—Special Prices.

SIZES 14 TO 20 YEARS

12—Dress of Navy Blue, Black, White, Wine or Brown, best quality imported English serge, or black and white checked worsted, trimmed with black braid, self-covered buttons and loops of satin in King's blue, red or black, detachable real Irish lace collar..... **18.50**
14—Dress of Navy Blue, Black, White, Brown or Wine, imported English serge, or black and white Shepherd checked worsted, trimmed with red, Copenhagen blue or black silk and braided with black silk soutache..... **15.75**

16—Smart Dress of Navy Blue, Black, White or Wine, fine quality imported English serge, or black and white checked worsted, man tailored; shield of serge, trimmed with pearl buttons; also extra detachable white pique collar, hand embroidered, tucked pique shield..... **18.50**
18—Dress of Navy Blue, Black, White, Wine or Brown, fine quality English serge, or black and white checked worsted, finely tailored, sailor collar and cuffs inlaid with black, red, Copenhagen or King's blue satin, satin tie..... **15.75**

20—Dress of Fine Quality English Serge, finely tailored, in navy blue or black; Gibson plait over shoulder, black satin buttons and piping, detachable white pique collar with embroidered scalloped edge..... **12.75**

Fall and Winter Catalogue will be ready early in September. Mailed out of town free upon application.

Franklin Simon & Co.

FIFTH AVENUE, 37th and 38th Streets, NEW YORK

PHIPPS — *the tailored Hat of* QUALITY

THEIR FAVOR AT HOME MADE THEIR FAME ABROAD



2526A. WISTARIA HAT TRIMMED BRONZE COQUE AND BRAID, BLACK AND GOLD.



1749A. BROWN VELVET TRIMMED WITH ALICE SILK AND FACING.



2529. LEATHER SOFT FELT TRIMMED WITH BROWN BREAST AND SILK.



501D. LIGHT PLUM TRIMMED WITH VELVET BOW IN THE BACK, FANCY ORNAMENT.



1748A. BLACK VELVET TRIMMED WITH GREEN CORDED SILK.

The smooth *soft felt* and *velvet* models—selections of which are shown above, are among the most sought for Phipps creations for early Autumn.
AT ALL LEADING DEALERS.

The smart Phipps tailored hat and the snappy American tailored suit have made the American tailor-made girl world famous.



PHIPPS

TAILORED and SEMI-TAILORED HATS

41 West 38th Street

NEW YORK



THE SALE AND EXCHANGE SERVICE

Wearing Apparel

CHINESE Hand Embroideries. Matched remnants of Mandarin skirts. Wide and narrow. Shades of blue. Suitable for trimmings. Further information, prices, etc., on request.

No. 405-A.

TWO broadcloth, three-piece suits, late models, perfect condition; \$25, \$35. Turquoise jusi gown, never worn, \$65. Theatre bodice, solid embroidery, untarnishable gold, \$20. Hand embroidered linen lingerie frock, \$15. Bust, 36-38. Waist 26. Skirt, 43.

No. 403-A.

LARGE double silk shawl, cornucopia pattern alike on both sides; cost \$200; sell \$100. Genuine Lynx fur set; good as new; cost \$300; sell \$150.

No. 396-A.

HANDSOME white and gold willow plume, perfect condition; cost \$20.00; sell \$10.00. Smart automobile bonnet, rose pink; never worn. Cost \$18; sell \$10.

No. 397-A.

DAINTY coral pink dress for street, or any occasion, made with short-waist effect, trimmed with handsome lace in yoke and sleeves and waist and skirt of black satin piping. Size 34. Cost \$36; sell \$18. Never worn.

No. 382-A.

BEAUTIFUL and dainty evening gown of white messaline silk, with overdress of marquisette, with drop skirt of charmeuse satin, edged with silver cord and finished with exquisite pearl ornaments. The whole being delightfully youthful and charming. Never worn. Cost \$186; sell \$90. Size 36.

No. 379-A.

Furniture, Etc.

WANTED—An old net covering for 4 post-bed canopy. Also 2 old white hand woven spreads alike. Must be in good condition.

No. 56-B.

WHITE mahogany dining room set of furniture. Made in Paris. Cost \$600; sell \$250. Also other fine furniture bought abroad.

No. 401-A.

A MAHOGANY and satin wood Ac-tor piano, made at 79 Com Hill, London, in 1763. No fair offer refused. Works are no good—but wood in fair condition.

No. 404-A.

BEAUTIFUL Chinese mandarin bed in teak wood, inlaid with mother-of-pearl and marble panels. Rarely found in America, and in good condition.

No. 372-A.

WANTED—Mahogany baby grand pianola piano, mahogany Victor Victrola, and framed Sadlier etchings—do not have to be first proof.

No. 54-B.

FRENCH tapestry and gold furniture, gold cabinet and antique mirror. Large Aubusson Carpet. Rare antique desk with inset clock and brass candelabra. Massive carved mahogany dining suite. Mahogany bedroom furniture. Sterling silver and Sheffield plate. To be sold at less than half original prices. Seen by appointment only.

No. 394-A.

FINE mahogany sideboard, seven feet long, three feet ten inches high. Over 100 years old, in perfect condition. Price \$200.

No. 384-A.

FOR SALE—Four-posted mahogany bedstead, canopy top, 150 years old, in good condition; price \$150.

No. 386-A.

S and X

To the Readers of the S and X

WE wish to call the attention of the readers and patrons of this page to a few pertinent facts concerning the S and X.

At the present time there does not seem to be sufficient interest in the department to warrant our continuing it. The S and X was established strictly to accommodate a personal exchange between our readers. Consequently we feel that we should have the support of our readers who have received direct results or benefits through the S and X.

This department has, from the start, been run at a considerable loss from a financial standpoint. Nevertheless, we are willing to continue it as an editorial section of the magazine if our readers desire it.

In view of these facts, we ask those interested in the S and X to submit suggestions or criticisms. From the replies we may be able to judge whether there is sufficient interest to warrant our continuing the department.

Your early correspondence regarding this appeal will be thoroughly appreciated. Address your letter to the

Manager of the S and X

443 Fourth Avenue - - New York

Professional Services, Etc.

CULTURED young lady with cheerful, responsive personality, desires a position as traveling companion or companion-secretary. No. 88-C.

YOUNG woman, refined, educated, desires position as private secretary or traveling companion. Experienced and capable. A-1 references. No. 89-C.

A CAPABLE young woman, with teacher's experience and domestic science training, wishes position as secretary or companion. Best references. No. 80-C.

OPPORTUNITY for refined lady with social connections to connect with reliable house. Pleasant and remunerative employment. No. 84-C.

YOUNG lady of excellent family, cultured, well educated and accustomed to traveling—wishes position as traveling companion or private secretary. Highest references. Salary not motive. No. 85-C.

Miscellaneous

BOW KNOT of diamonds; sell \$50. Also gentleman's sapphire and diamond scarfpin; sell \$50. From Tiffany. No. 402-A.

AN EDUCATED French lady and her daughter would like to accommodate as chaperone in their apartment directly across from Central Park two or three young ladies wishing to spend the winter in New York. References given and asked. No. 57-B.

MENTONE, French Riviera, English lady, returning shortly, wishes to let her pleasant, well furnished apartment, including board and attendance, to one family for the winter. No. 59-B.

TWO French ladies would like to have another lady share their apartment with them. Chaperoning if required. Highest references. No. 58-B.

A VERY old, rare and perfect specimen of Navajo chieftain's burial robe. Will sell for \$200 if taken at once. No. 393-A.

MY SCOTCH collie puppy will be sold to good home. High class. J. Pierpont Morgan strain. Beautiful light sable and white. Very stylish and attractive. No. 395-A.

PEARL and gold bead neck chain. The gold beads are hand carved and exquisitely done; there are about 75 pearls. A cross of larger pearls is attached. Price \$100. No. 378-A.

LARGE old Irish linen table cloth with design, "The Last Supper." Used only three times. Valued at \$150. Must be sold; will accept \$75. No. 388-A.

FOR SALE—Handsome silk maltese lace parasol cover. Also ten inch ivory parasol handle heavily carved in chrysanthemums; both new. No. 390-A.

VERY handsome crocheted bedspread of antique design. Never used. Cost \$200; will take \$100. No. 323-A.

To Insert Your "S & X" Advertisement

RATES.—For the first 25 words or less, \$1.00. Additional words five cents each. Price when given, as \$4.50, counts as one word; in giving dress measurements, six figures count as one word. Correct remittance covering cost of insertion must accompany order and advertisement. Forms close one month in advance of issue.

To Reply to "S & X" Advertisements

In replying address "S & X" Department, Vogue, 443 Fourth Avenue, stating your offer clearly and briefly, giving number of advertisement. Your offer will then be communicated to the advertiser. Immediately upon receipt of her reply Vogue will notify you of the advertiser's decision.

Articles mentioned in the "S & X" advertisements are not for inspection at the office of Vogue. Follow these rules, but if they do not cover your case write to Vogue for further particulars. Enclose no money in your first reply. Wait till you hear from Vogue whether or not your offer has been accepted.

If an offer to purchase is accepted, a money order, certified cheque or draft payable to Vogue should be sent to the "S & X" Department. Vogue will then request the advertiser to forward, express prepaid, the article to you for inspection. If you are satisfied, notify us and we will forward the money to the advertiser.

If the article is not satisfactory return it to the advertiser, express prepaid, and Vogue will return your cheque.

SHOPPERS' AND BUYERS' GUIDE

Boas, Feathers, etc.

MME. APHE, PICAUT
OSTRICH BOAS AND FEATHERS.
Repairing, Cleaning and Dyeing.
38 West 34th Street. New York.

METHOT Ostrich Feathers of quality. New Plumes made from your old, discarded feathers at half the cost of new. Dyeing, cleansing and curling. 29 W. 34th St., 925 Broadway, N. Y.

Bridge Whist

"RAD-BRIDGE" CLUB LINEN PLAYING CARDS. Design of back fine hemstitched linen. Patented. Red, blue, brown and green. 25c. pack. Gold Edge, 35c. Send for samples.

"RAD-BRIDGE" Silk Velour Playing cards. Latest. "It's a beauty." Same quality, size, colors and price as our famous club linen card, only difference design of back. Samples.

"RAD-BRIDGE" LIFE'S BRIDGE PAD. 26 cupid pictures by "Life" artists in pad of 50 sheets. Space for more than 150 rubbers. 25c per pad. \$2.50 per dozen. Sample free.

"RAD-BRIDGE" sterling mark on Bridge accessories the world over. Illustrated catalog free. Ten cents in stamps (less than cost) secures our handsome sample wallet in addition.

"RAD-BRIDGE" GOODS ARE SOLD by first-class dealers everywhere, or will be sent direct, carriage paid, on receipt of price. Dept. V. Radcliffe & Co., 144 Pearl St., New York.

Champagnes

Deutz & Gelderman, Gold Lack. The Finest vintage champagne imported to this country. The Ritz Company, 4 1/2 East 47th St., N. Y. Sole Agents for U. S.

China and Glass

T. F. REYNOLDS, 7 E. 28th St., New York. China and glass at moderate prices. Metal and leather goods. Attractive novelties for anniversary and wedding gifts.

Chiropody

Dr. E. N. Cogswell, Surgeon Chiropodist. Expert Manicuring, Dr. Cogswell's Foot Tonic insures foot comfort, \$1. Foot Ointment, 50c. Toilet Powder, 25c. 418 Fifth Ave., N. Y.

Cleaners and Dyers

Laces Dyed to Match Gowns
Dressmakers' materials, garments cleaned, dyed. Mme. Pauline, 233 W. 14th St. and 115 E. 34th St., New York.

REES & REES, Cleaners and Dyers. Laces a Specialty. New York, Boston, Philadelphia, Atlantic City. Main Office and Works, 232, 234, 236, East 40th Street, New York City.

LEWANDOS, America's Greatest Cleaners and Dyer, Boston, Mass., 284 Boylston Street and 17 Temple Place; New York, 557 Fifth Avenue; Philadelphia, 1633 Chestnut Street.

Lewandos-Branches, Washington, Albany, Rochester, Providence, Newport, Hartford, New Haven, Bridgeport, Lynn, Salem, Cambridge, Worcester, Springfield, Portland.

BLANCHISSEUSE de Fin. Lingerie and Lace Curtains a specialty. Personal attention given all work. Prices reasonable. Mme. Dunand, 606 Park Ave., N. Y. Tel 2685 Plaza.

New York Paris Newport
Knickerbocker Cleaning Co.
492 East 31st Street New York
High class cleaners and dyers.

Corsets

MME. ZUGSCHWERT
Custom Corsets. All Designs.
Latest Creations in Lingerie.
Republic Building, 209 State Street, Chicago.

A classified list of business concerns which we recommend to the patronage of our readers.

One year, (payable in advance) \$40.00
One year, (payable monthly, in advance, subject to 5% cash discount) .. \$50.00
Single insertions, (payable in advance, subject to 5% cash discount) . \$2.50

Space limited to 4 lines—about 25 words. Forms close one month in advance of date of issue. Address

all correspondence to: Manager Shoppers' and Buyers' Guide, Vogue, 443 Fourth ave., New York.

Corsets—Cont.

MME. S. SCHWARTZ
CORSETIERE.
12 West 39th Street, New York
Telephone, 4882 Murray Hill.

MME. BINNER
CORSETIERE,
is cultivating figures with her famous corsets at 18 East 45th Street, New York.

MME. ROSE LILLI, Corsetiere.
Models which accurately forecast the "Trend of Fashion." Custom made only. 15 West 45th St., N. Y. Tel. 2818 Bryant.

OLMSTEAD CORSET CO.
High Grade Corsets designed for each individual. "Gossard" Front Laced Corsets. Lingerie. Tel. 5224 Gramercy. 44 West 22nd St., New York.

Exclusive Goodwin Corsetieres
Trained to represent us in all localities not now having Goodwin shops. 373 Fifth Ave., N. Y.

MISS AHERN
"The Directoire Corset" to REDUCE THE FIGURE. Re-orders require no fitting. 69 W. 48th St., New York. Tel. 1909 Bryant.

LE PAPILLON CORSET CO.
Mme. Gardner, formerly of 373 Fifth Ave., has assumed management of the above concern at 21 W. 38th St., N. Y. Tel. 4383 Murray Hill.

BERTHE MAY'S CORSETS
Specialty for Maternity and Abdominal Support. Dress as usual. Uninterrupted comfort. Mail Orders. 125 W. 56th St., N. Y.

WADE CORSETS. High grade, Exclusive, Satisfying. Not sold in stores. Write for style book and nearest agency. Address Wade Corset Co., 19 E. 130th St., N. Y.

EXCLUSIVE MODELS
in custom corsets, bust confiners and lingerie. Pneu Form Co., 557 Fifth Avenue, New York. Telephone 7620 Bryant.

E. WATSON, Elastic Corsets, Bust, Hip and Abdominal reducers. Elastic stockings. Maternity corsets. 18-20 W. 34th St., Tel. 3140 Murray Hill.

JUNOFORM BUST FORMS
are necessary aids to well-dressed women. At all shops. Write for price list. Junoform Co., 269 S. 4th St., Philadelphia, Pa.

PEETZ Front Lace Corset. The highest art in corseting. Prices, \$5.50 to \$40. Made and sold only at 36 East 33rd Street, N. Y.

Dancing

PRIVATE CLASSES for LADIES, gentlemen and children in body-building and hygiene. Louis H. Chalif, Grad. Imp. Ballet School of Russia. 7 West 42d St., New York.

Embroiderers

AIKEN & CO., 1 E. 28th St., N. Y. Hand and machine embroidery, heading and hemstitching to order. Also a variety of beads to match any color.

Face Chamois

Pink Complexion Face Chamois is pink in color. The best for the face; soft, absorbent. Packed in sanitary sealed envelopes. Look for name on envelope.

Pink Complexion Face Chamois at 10c, 15c and 25c, are on sale at department and drug stores, or direct from Lasker & Bernstein, William St., New York.

Furriers

FURS REMODELED, Repaired and redyed. New orders taken now. Summer Prices. Fall styles ready. A. H. Green & Son, 25 W. 23d St., near Fifth Ave. (Tel. 1162 Gramercy), N. Y.

Gowns and Waists

MRS. M. BUSSE, Evening, street and strictly tailor made gowns, imported and original designs. Greatly reduced prices. Open all summer, 766 Madison Avenue, N. Y., near 66th.

MANIE GUION THOMPSON, 32 E. 58th St., N. Y., one block from Hotel Plaza. Waists, Blouses, Hats, etc. Misses' and Children's smart coats and frocks to order.

Gowns and Waists—Cont.

MME. ELISE from PARIS.
Summer dresses, lingerie and evening gowns a specialty. Moderate prices. 112 East 29th St., New York. Tel. 4094 Madison.

GEO. ELLIS, Ladies' Tailor; makes smart, plain, and fancy, perfect fitting suits, from \$15 up. Mail orders solicited. 44 West 36th St., New York.

A. LUST, Ladies' Tailor.
Riding Habits. Special attention given to mail orders. 580 Fifth Ave., cor 47th St., New York. Telephone 2043 Bryant.

TAILOR GOWNS Remodeled to prevailing styles by J. H. Comstock for the past 17 years. Now located at 286 Fifth Ave., N. Y. Tailor suits from \$65. Tel. 158 Madison Sq.

Jean Michel and Louise Michel
Gowns for all Occasions.
Exclusive Styles—Perfect Fitting.
11 West 35th St., N. Y. Tel. 5185 Murray Hill.

THE MENDING SHOP. Gowns remodeled. Suits cleaned and pressed. Shop waists and gowns refitted. Miss H. Redding Coughlin, 20 W. 31st St., N. Y. Phone 189 Madison.

MLLE ELISE. Tailor Made Suits
made to measure, \$35 up. Also gowns, tub suits \$15 up. Corsets, lingerie, negligees, millinery. 561 Fifth Ave., S. E. cor. 46th St., N. Y.

HELLESOE STREIT CO.
Tailored waists to order in madras, linen, flannel and silk. Original designs.
184 Michigan Avenue, Chicago, Ill.

Mrs. Wilson's Mending Shop
Mrs. Wilson, formerly with Mrs. Osborn Co. Blouses, Evening and Tailor Made Gowns. Gowns remodeled. 26 E. 28th St., N. Y. Phone 4563 Mad.

THE GREEN SHOP.
Suits and Gowns greatly reduced.
Tel. 5432 Bryant, 56 W. 45th St., N. Y.

GOODMAN. Shirt waists, tub suits and skirts in madras, linen, silk and flannels. Oldest established. 10 West 46th St., N. Y. Tel. 4642 Bryant.

Mme. Renfrew Wood. Gowns for all occasions. Exclusive and original designs. Embroidered robes to order, any desired color, any materials. 112 W. 48th St., N. Y. Tel. 2884 Bryant.

DE ROHAN FRENCH MODELS. Sample Gowns. Fall Models and lingerie gowns below importation prices. Imported hats, corsets. Mail orders solicited. 135 W. 48 St., N.Y. Tel. 4404 Bry.

Hair Goods and Hair Dressing

VIROLL, 500 Fifth Ave., N. Y. Manicuring. Special facilities for Massage. Reclining chairs for shampooing. Specialties; hair goods and egg shampoo. Hours 9-5. Tel. 7520 Bryant.

Milnshaw Hair Grower, a tonic recommended for dandruff or thin hair. Trial bottle on application on condition. Jules Ferond, Fort Lee, N. J. Tel. 42J, Fort Lee.

Lace and Embroidery

MRS. RAYMOND BELL,
Specialty Lace Shop. Announces her removal to her new store, 1 E. 45th St., N. Y. Tel. 2449 Madison Sq.

Sara Hadley, 9 E. 35th St., N. Y. Antique and Modern Laces, Veils, Shawls, Flouncings, Scarfs, Neckwear and Complete Table Linen. Lace for trousseau a specialty.

Infants Lace Bonnets in Limerick and Irish Crochet Laces, each piece made by a prize worker. Will send for inspection. The Irish Linen Co., Davenport, Iowa.

Millinery

HOYT, MILLINERY
Importer of Fine Millinery.
Correct Style for Tourists.
St. Paul, Minn. 4th and St. Peter Sts.

VISITING MILLINER
Remodeling a specialty. Up-to-date Trimming. Millinery taught. Prompt attention. Date. 41 E. 28th St., N. Y.

Milliner, Artistic, go out or take work home. Moderate. Feathers and boas made, dyed and cleaned and curled. Lillian Morris, 534 W. 124th St., N. Y. Tel. 3763 Morn.

TURNEY, Milliners and Importers, 9 East 35th St., near 5th Ave., N. Y. Tel. 7199 Mad. Becoming Hats, Toques and Bonnets from \$10 up. Auto Turbans from \$5 up.

MABEL HUTCHINSON rebuilder of hats. Your own feathers and handsome material used in making new, becoming modes. The Little Hat Shop, 21 W. 31st Street, N. Y.

MME. NACE importer, 15 W. 45th St., N. Y. Has just received the latest styles of Fall Millinery from Paris. Also smart creations from her own workmen.

Miscellaneous

WEDDING VEILS—
and Wreaths to order from \$10 to \$25. Write for sketches and particulars. Mail orders a specialty. Miss Allien, 11 E. 33d St., N. Y. With Quiller.

WILE-AWAY BOX. A very original assortment of gifts for traveler or stay-at-home. Every box different. \$5 upwards. Elizabeth H. Pusey, 28 W. 33rd St., N. Y.

ENGAGEMENT BASKETS. A novel gift for the fiancée. Can be slipped in the bottom bureau drawer, a constant reminder. \$10 upwards. Elizabeth H. Pusey, 28 W. 33rd St., N. Y.

ELIZABETH LEE, specialist Shopping, Dress, Home. Reference—eight years' experience as fashion expert and adviser Woman's Section Even. Tele. Booklet "V" Free. 110 W. 34 St., N. Y.

LADIES—New rubber shields to protect silk linings in coat and sleeves. 4 pairs 25 cts. delivered. Stamps accepted. J. Lowenthal, 118 E. 28th St., N. Y.

Mourning Millinery

HENESEY, MOURNING HATS
Correct styles in Bonnets, Toques and Veils, 424 Fifth Ave., corner 38th St., New York. Formerly Lillias Hurd. Telephone 937-38th.

Rooms, Ap'ts, Etc.

THE ADRIENNE, 319-321 W. 57th St., N. Y. Comfortable rooms, private baths, good table. Transients accommodated. Southern patronage solicited. Apply Miss Proudfoot.

Selling Agent

SPECIALISM. My specialty of selling for women with over-stocked wardrobes. Slightly worn gowns only. Address all communications to Florence E. Burleigh, Canaan, New Hampshire.

Silk Hosiery

WALTMAN'S SILK HOSIERY GUIDE, just out, contains valuable information for silk hosiery wearers and X-mas givers. Try No. 22, black, \$1.50. Waltman's, 366 5th Ave., N. Y.

Silk Kimonos

SILK KIMONO made of high grade Japanese silk in any pattern, \$2. At stores, \$5. Made any size or color, with handkerchief or kimono sleeves. American Silk Garment Co., 90 Fifth Ave., N. Y.

Shoes

WILLIAM BERNSTEIN Short Vamp Shoes (Reg. U. S. Pat. Off.) Originator; creator. Fit, Quality, Style. Send for Booklet "V." Sold only at 54 W. 31st St., New York.

JACK'S SHOE SHOP. Short Vamp Shoes—the smartest, snappiest and most comfortable footwear made. New catalog "H" sent on request. 495 6th Ave., bet. 29th & 33th Sts., N. Y.

SHORT VAMP SHOES, Satins, Velvets, Cuban and Louis XV heels. Sizes 1 to 9. A to EE. Catalog sent free. J. Glassberg, 58 3d Ave., bet. 10th and 11th Sts., New York.

MILLER'S SHOE SHOP. Short Vamp Shoes are Fashion's Correct Footwear. Give greatest comfort. Write for catalog 6. 1554 Broadway, New York. Phone Chelsea 5506.

SHOPPERS' AND BUYERS' GUIDE

Shopping Commissions

Mrs. H. Goodale Abernethy, Shopping Commission. No charge. 37 Madison Ave., N. Y. 24 Regents Park Rd., London. 24 Rue Washington (Champs Elysee) Paris.

MRS. E. F. BASSETT, 145 W. 105th St., N. Y. Shops for and with you free. Will suggest costumes, household furnishings, etc. Tel. 4452 River.

MRS. SARAH B. DARLING, Purchasing Agent. Accompanying out-of-town patrons. No charge. References. Chaperoning, 51 W. 16th St., N. Y.

Suggestions for Trousseau Samples promptly furnished. Orders executed with discrimination. No charge. Mrs. Virginia Warren, Wilmington, B'way & 97th St., New York.

MRS. F. N. DAVISON, Registered Shopper in all lines. Shops for and with Customers. No charge. Correspondence solicited. 225 W. 45th St., New York.

HELEN CURTIS, 96 Fifth Avenue, New York. General Shopping. No charge. Circular. Bank Reference. Telephone 3286 Chelsea.

The Quality Shopper, Suite 5004, 1 Madison Ave., N. Y. Gives personal attention to your wants, selecting with care and judgment anything you desire. No charge.

Jewelry Shopping Service Jewelry, Leather Goods, etc. My connections enable me to secure discounts for my clients. Particulars on request. References. W. L. Harper, 6065 Met. Bldg., N. Y.

MRS. ELIZ. P. NIEHOFF, 137 Fifth Ave., N. Y. General shopping. Personal attention paid to Ladies' and Children's wearing apparel. No charge. Bank references. Tel. 1765 Gram.

Specialty Shops

THE LITTLE FAVOR SHOP. Adeline King Robinson, 19 W. 31st St., N. Y. Summer Branch, Bay Head, N. J. Tea and luncheon cotillon favors, summer novelties, bridge & tennis prizes, etc.

SIGN OF THE GREEN DRAGON. The Art Shop at 5 E. 36 St., N. Y., supplies craft shops and retail customers with original novelties by mail. Always something new. Illus. catalog.

BABY HAMPER A complete novelty equipment for Baby's wardrobe. Brush, comb, etc. Most attractive in every detail. \$10 upwards. Elizabeth H. Pusey, 28 W. 33rd St., N. Y.

Wile-Away Box for children. Each box individually filled with games, little surprises, etc., an incomparable resource in wet weather. \$3.00 up. Elizabeth H. Pusey, 28 W. 33rd St., N. Y.

Interwoven Waist Baskets from pure Copper and Brass hand work of one piece, \$7.50; worth \$19.00. Chas. Burke, Foreign Odd Bits, 12 W. 22nd St., N. Y.

Dollies' Outfitter. The most unique things for the doll's wardrobe, household, equipment, etc. Hats a specialty. Mrs. H. H. McLean, 939 8th Ave., N. Y. The Van Dyck Studio.

Tea Rooms

Rip Van Winkle Tea Shop, 17 W. 37th St., N. Y. "The Peasant Kitchen," a bit of Old World quaintness. Phone 953 Murray Hill.

THE FIRESIDE Noted for Southern cooking is serving Luncheon a la carte and 75c. Dinners. Mrs. Price McShane of Baltimore. 48 E. 34th St., N. Y. Tel. 7685 Mad. Sq.

The Tally Ho! 20 E. 34th St., N. Y., Tel. 1063 Mad. Luncheon and afternoon tea. "Picturesque, novel experience."—N. Y. Herald. "Patronized by many fashionable Americans."—London Sketch.

Toilet Preparations

MYSTIC CREAM makes the skin like velvet. The only perfect "non-greasy" Toilet Cream. Your address on postal brings free sample. Ogden & Shimer, Middletown, N. Y.

DERMA "CREME HELENE" The finest face cream made. Price 50c. a jar. At leading N. Y. department stores, or direct from Derma Co., Inc., 405 Broadway, N. Y.

Liquiderna "The Perfect Rouge" Applied in liquid form—detection is impossible. Price 50c. a bottle in plain package, from Derma Co., Inc., 405 Broadway, N. Y.

TIENT VIRGINAL—TIENT RACHELLE Blond and brunette respectively. Rouge in perfection. Postpaid, 50 cents. Bayles Laboratories, Box 46, Station N. New York.

Patrician Foot Liquid relieves tired, swollen and callous feet. Sweetens and deodorizes perspiration. Mailed, 50c. Sample, 10c. E. K. Jenkins, Auburn, N. Y.

THE SHOPPER'S FORUM

The Girl Who Had A Gift For Giving

*Another story from the records of
the "Shoppers' & Buyers' Guide"*

This is the story of a girl who had a gift for giving—a knack for imparting that little touch of individuality which can make even the simplest present acceptable.

Often and often in the Delaware town where this girl lived, one of her friends would say: "What shall I buy for Uncle John's birthday? Oh, I know—I'll just ask Elizabeth Pusey to pick out his present for me!"

So it was that when Miss Pusey turned to the winning of a livelihood, she decided to rely upon her ability to buy presents. And through the same reasoning that has led so many other women in business to VOGUE, she placed her first and only advertisement in the "Shoppers' & Buyers' Guide."

Two Letters from Her Patrons

As is only natural, the proprietress of a unique business receives many unusual letters. Here is one sent to Miss Pusey, in response to her advertisement, by a man in the mountains of Tennessee:

"Kindly send one of your Surprise Baskets to Miss ———, on board S. S. 'Olympic.' Of course, the contents of the basket are left to your discretion and good taste, but I think it advisable to state that it is for a young lady of twenty from a man of thirty—and I expect she will receive a superabundance of candy."

Another letter came from Vancouver, and read in part as follows:

"If you could have seen the letter my small niece sent me, with enthusiastic descriptions of each article in the box, you would have been able to realize how much pleasure you gave to a lonely little girl."

VOGUE Welcomes Unusual Establishments

These letters will give you a hint of the interest that attaches itself to such an unusual business as Miss Pusey's.

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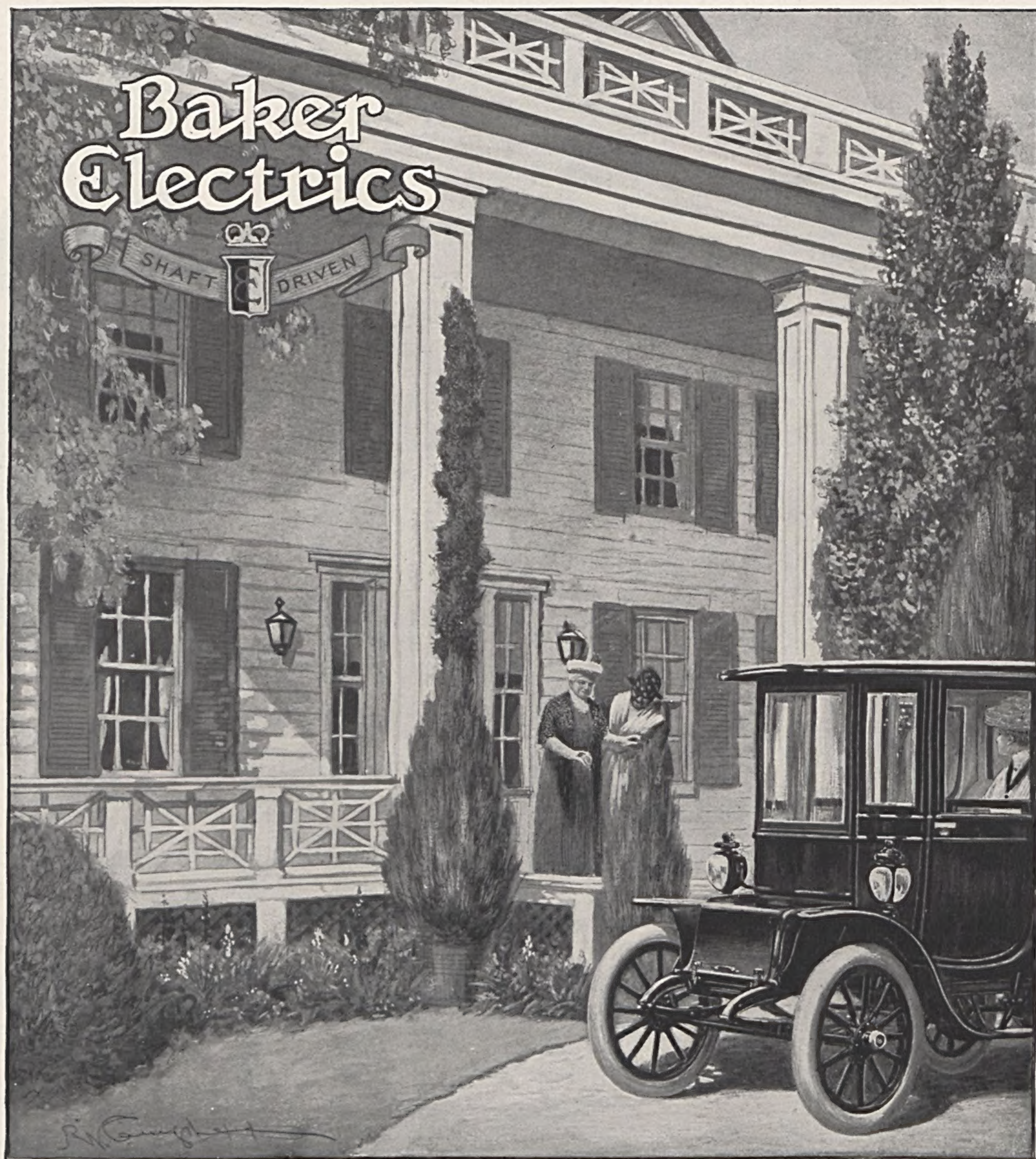
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SEPTEMBER 1st

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VOL. 38 NO. 5

WHOLE NO. 934

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Our Next Will Be a FORECAST of WINTER FASHIONS

COVERING the subject of Autumn and Winter Fashions in minutest detail, the next VOGUE will be both a help and a delight.

On another page appears a full announcement of the number. We shall only take occasion here to mention some of the very latest things we have received from Paris for publication in the next VOGUE.

Among these are some wonderfully novel ideas in furs—the new double pointed mantle edged with fringe and the pointed muffs—the striking new fur coats and skirts—and the stunning combinations of two or more

furs which have just been produced in Paris.

Boudoir gowns will also be featured in the next VOGUE, with Irish boudoir caps to match. And there will appear all the latest conceits in veils and fichus—the new satin shopping bags—and other novelties which space forbids us to mention here.

If you are not already a subscriber, clip the coupon in the corner of this page, fill in your name and address, attach two two-dollar bills and mail it to us to-day. VOGUE will then be sent you regularly for a year (twenty-four issues), beginning with the Forecast of Winter Fashions Number.

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MISS MADELEINE TALMAGE FORCE

Miss Force, the younger daughter of Mr. and Mrs. William H. Force of 18 East 37th Street, and a debutante of last winter, has recently become engaged to Colonel John Jacob Astor



VOGUE



The PARISIAN DECREE in MILLINERY

PARIS is creating some of the most ravishing hats imaginable.

Speaking strictly, however, it cannot be said that there is any radical change observable in the line of the new French models.

"Drapery" may be said to be the keynote for nearly all the small and medium-sized hats, for the toques and turbans are formed of folds upon folds of soft, rich materials. The major portion of the hats are built rather high, and all of them fit closely to the head, though they are not worn as exaggeratedly low on the neck as formerly. The modified Empire mode still prevails, and the Tam o' Shanter or *béret* style threatens to become the most popular model for the coming season. This general outline permits of such countless variations of style and shape that it proves becoming, in some form or other, to almost any face.

THE SIMPLE COIFFURE A SEQUENCE OF THE NEW TURBANS

Many of the newer hats have the head size a trifle smaller than formerly, and in consequence the hair must be simply dressed. There is no room for false tresses, unless it be a soft cluster of curls, which may readily be forced inside the crown without fear of crushing. A popular coiffure arrangement has the hair parted on the side, or in the middle, brought low on the forehead and draped over the ears; the ears are as invisible, just now, as Cleo de Mérode's.

TRIMMINGS SHOW A SEEKING FOR THE NOVEL IN EFFECT

As to the newest and most popular materials used for making the autumn hats, silk velvet and taffeta (especially two-toned taffeta) are in the lead, and antique-looking brocades and tapestries will also be much used. The short hair-silk beaver is practically the only kind of felt seen at present. All-fur hats are popular, made entirely of short-napped furs such as sealskin, ermine and moleskin. Fur trimmings in the shape of broad or narrow bands and large buttons of long-haired fur are lavishly used. Skunk still leads in popularity (black raccoon makes a most effective substitute) and the fluffier furs like fox or lynx are accepted by discriminating tastes. Ostrich plumes are apparently not as strongly in favor as formerly for evening wear, a happy substitute being found in the aigrette, gaura and King Edward or genuine marabout tips. These are used with the apparent disregard to the cost that their novelty makes possible.

FANCIFUL WORSTED FLOWERS THE LATEST PARISIAN FAD

The newest and oddest trimming recently introduced into the millinery world is the bright-colored worsted yarns. This is crocheted

Drapery the Keynote for New Toques and Turbans—The Tam o' Shanter Vies for Favor with Quaint Stovepipes and Ear-lapped Models—Gay Worsted Flowers an Odd Parisian Caprice

into quaint, fanciful flowers, made into balls (just such worsted balls as used to decorate our grandmothers' chairs and table covers), or is simply twisted round the base of an aigrette or pompon. Fringes and tassels appear on everything, on the new gowns and wraps as well as on the hats. Upholstery fringe is used a great deal and makes a most unusual and attractive hat trimming, especially for young girls. Metal fringes and tassels are also in evidence. A new tassel invented by Suzanne Talbot is formed of long ostrich flues. The flues are left uncurled, and the effect is very sumptuous.

Narrow ostrich banding in any shade is still popular, and decorates many of the larger, semi-dressy hats.

The veiling of hats, or trimming them with tulle, is quite passé; but lace, especially Chantilly lace,

in black, in white, or a combination of the two, will be seen a great deal, especially on the larger hats. The lace is prettily arranged to fall over the edge of the brim for two or three inches—a style both effective and becoming.

SUBDUED COLORS REVEAL THE BENT OF THE SEASON

To venture any positive statement as to the prevailing colors for the new hats would be difficult, though one may go so far as to prophesy that they will be subdued, in nearly all of the best models. Despite this fact, one sees, now and then, a brilliant touch of scarlet or Empire green, charmingly used with dark rich fur or velvet. The combination of purple and cerise, started last season by Paul Poiret, is popular in millinery, but threatens to become common before many months have passed. Black and white is still very smart—of this the Alphonsine model pictured here is a splendid example. This model has a deep, drooping brim of white, short-haired silk beaver, which fits rather snugly at the sides and back. White velvet, draped in rich folds, forms the rather high crown; and two outstanding loops, stiffly wired and edged by a single broad band of dark skunk, complete a charming effect. All-white hats are still much worn, and when made of soft white beaver, trimmed with white fox fur or immense white flowers of velvet or satin, they are indeed very picturesque.

THE FUR STOVEPIPE AS EVOLVED BY PAUL POIRET

Many of the smaller all-fur hats have a narrow, straight brim and large, high crown—something on the order of the old-fashioned stovepipe hat. The Paul Poiret model shown on page 10 is a bit on this style. This hat is made entirely of sealskin, with a prettily draped crown. The narrow brim droops a trifle over the right eye, and correspondingly at the back. The trimming consists of a wreath of roses and leaves crocheted from many bright-colored worsted yarns. This is probably one of the quaintest and most becoming models exploited this season.

On the same page is a bewitching little sleighing, motor or skating bonnet—one of Alphonsine's charming confections. It is made entirely of soft gray moleskin and has tiny straps of the fur which fasten with a hook under the chin. Plaitings of gray faille form a cabochon effect at both sides of the crown.



Alphonsine sets the seal of approval on this deft combination of white and black



One of the most effective novelties in millinery is the garniture of brilliant wool crocheted flowers, as shown on this dark seal toque—a masterpiece of Paul Poiret's



Note the novel throat strap of fur on this small hat of gray moleskin, trimmed with a rosette of gros-grain ribbon and fur, designed by Alphonsine



PLAITINGS ARE ADOPTED IN THE NEW TAILLEURS

Plaitings of silk or of ribbon are an excellent trimming for the simple tailored hat—both the side and box plaiting is used. Paul Poiret shows a stunning *trotteur* trimmed in this way. The hat itself is made of white satin, with a melon-shaped crown, and a small, slightly rolling brim. The sole trimming is a plaiting of black satin ribbon three inches wide, wired at one end. Two pieces of this are placed at the side of the crown and twisted to give the effect of Mercury wings.

BLACK AND WHITE FOR EVENING HATS IS VERY SMART

As usual, nearly all of the evening hats are all black, or black and white, and are trimmed with gaura, aigrettes, or real lace. Page 11 displays a charming all-black model by a new Parisian milliner, Rodriguez. It is extremely simple, with genuinely artistic lines, and would be particularly well adapted to a woman of commanding height. This model is made of black velvet, with a large flat brim which droops slightly both back and front. The trimming, a mass of black heron aigrettes, is massed on the brim, at the sides and at the back, the front of the brim being left quite bare. The wrap displayed on the same figure is a Callot model made of rich metal brocade with a dark blue background. The design is in old gold and silver with large pink roses and green foliage. The wrap is draped about the body and fastens at the front under a large jeweled buckle. White fox fur borders the neck and sleeves, and next to the fur is placed a band of green satin, the shade corresponding with the tone of green used in the foliage. A lining of rose satin completes the color scheme.

THE TAM O' SHANTER AND THE OREILLE HAT LEAD IN POPULARITY

The craze for the *béret* or Tam o' Shanter hat is at its height. An example shown by Alphonsine, which borders on the extreme, has a large, full crown of draped black velvet, mounted over a brim or band of skunk fur, the brim being quite broad at the left side and at the back, and vanishing altogether at the right side. A full black aigrette is erected at the center front, headed with a cabochon of gold braid from which gold fringe is suspended. (See lower sketch on page 11.)

Another most attractive hat trimming is the "ear" or *oreille* effect, two examples of which are shown—the Lewis model on page 20, and the Odette model on page 24. The "ears," usually made of the same material as the hat, are very striking when lined with a material of contrasting color.

THREE-PIECE SETS FOR AFTERNOON WEAR SHOWN BY ALPHONSINE

Taffeta will no doubt be the leading material—not the old-fashioned, stiff, rustling taffeta, but the soft, pliable kind, usually called chiffon taffeta. This fabric is much used for gowns, suits, wraps—and lately for three-piece sets, including hat, scarf and muff. Alphonsine shows a charming set made of two-toned taffeta in quaint, rich shades of blue and rose gold. The scarf is a broad, straight one, edged with a four-inch band of dark brown fur. These scarfs are sometimes draped around the shoulders, crossed at the front, and brought around to the back of the waist, where the ends are knotted or tied in a bow. The muff is also large and flat—extremely large—and fur bands finish either end. Inside, near the opening, dainty plaitings of chiffon and Valenciennes are sewn. A sort of poke-bonnet effect is the adorable little hat that is included in this three-piece set. The crown is of the taffeta draped in many soft folds, and the drooping brim is entirely covered with a broad band of the fur. Old-fashioned flowers, set closely together around the crown, and nestling close to the fur, form the only trimming.

Three-piece sets of this kind, formed of fur-trimmed velvet, tapestry, brocade or taffeta, are very appropriate for afternoon wear, but are not correct with a simple tailor-made suit or a fur coat. The new fur hats are not made on a frame, in the majority of cases, but have a perfectly soft, rather full crown of the fur and a plaited brim of velvet very slightly stiffened. The white or black furs are most favored for the crowns, and brilliant colors are frequently employed in the velvet brims.

VOGUE POINTS

WHERE hats are concerned the French woman seems to have very little regard for the seasons. During the last week in May, on the occasion of a fashionable event, she dons a hat of black velvet, which she wears at intervals throughout the summer. Creations of plain black velvet, especially the large picture hats, have now established themselves as appropriate and seasonable for the twelve months of the year.

SUCH dainty little theatre hats are made of metal lace and a bit of rich brocade or velvet, that an adorable head covering can easily be concocted from the "left-overs" of an evening gown; for instance, one made of old blue brocade and fur. The hat should be made on a wire frame (a small hat with a drooping brim is best), and the brim covered with gold or silver lace, left transparent. The crown is made of the brocade, and a strip of fur is placed around the base of the crown. Either an aigrette, a jeweled cabochon or a flower will be found quite sufficient for trimming.

THE French milliners seem to have a penchant for the tricorne; not the stiff, old-fashioned model with the three sides of equal length, but a modified tricorne with sides of various dimensions and shapes. Paul Poiret has evolved a fascinating variation, extremely small, but with most becoming lines. The top of this model is of dark blue serge, the underbrim of black velvet, and a smart cockade of gold bullion is placed on the melon-shaped crown at the center-front.

ROYANT is showing many stunning models. One of the most distinctive being of black sealskin, the form like an upturned flower-pot, bottom up, with a large bouquet of black gaura issuing from the top of the crown.

BECAUSE of the law recently passed in the United States forbidding the sale of the aigrette, it became necessary to find a substitute, and the choice fell to the airily graceful plumage of the gaura. This charming feather comes in a variety of colors, preference being shown, however, for the white and the gray. The small fan-shaped tip is the mark of the perfect specimen. Another novelty of the season is vulture plumage, which looks much more attractive than it sounds.

THERE seems to be an increasing tendency to elevate the brims of hats. They are either on the order of the close-fitting Empire bonnets, or go to the other extreme and have a decidedly upturned brim. In many cases there is such a tilt to the brim that the crown is utterly hidden, and the trimming is placed low, near the hair. A charming hat in this style was recently seen at tea time after the races at the Cascade in Paris. It was made of black velvet, both above and underneath, with a very much *retroussé* brim, which rendered the crown invisible. A very full aigrette, in dark blue and black, started from the inside of the crown at the right side, and fell downward at an angle of forty-five degrees until it almost touched the shoulder.

RAVELED silks make a most fascinating trimming and can be so arranged as to give the appearance of fur. A fantasy of the season is ostrich banding dipped in various metallic lustres.

LEWIS OF PARIS PREDICTS THE FASHIONS

THE Louis XVI period is to be much exploited in the autumn and winter hats, as this is the new note in gowns for the coming season.

Hats are growing in size. The indications are that we shall get away from the tiny capot of seasons past.

Fringes are to be a favorite trimming for many styles. Metal flowers will also be used and a great deal of gaura.

Black and white combined will again be a strong favorite in colors, and green with ermine is also much liked.

Ermine and skunk predominate in furs, but sealskin and mole will also be very smart.



An admirable evening hat designed by a new Parisian milliner, Rodriguez. It is of black velvet with a broad, flat brim which curves slightly downwards, back and front. The round crown and flaring brim are covered with sprays of black heron aigrettes.



One of Alphonsine's daring adaptations of the new Tam o' Shanter shape, made of black velvet and skunk fur. The band into which the crown is gathered widens at the back to hold the hair. A gold cabochon secures the black aigrette.



A wide-brimmed model which depends for its smartness and individuality upon the graceful sweep of the brim. It is of black gros-grain faced with black velvet and trimmed with a white aigrette. A Lewis design



Five large plumes, shading from deep cream to pale pink, are arranged to stand up from the crown of this model. The frame is of black velvet with very wide brim

An odd but becoming shape of black velvet, with a wide, sloping brim and a high crown, the whole built to set far down over the head and shoulders, and trimmed high with pink roses

The lines of this simple white beaver assure its smartness. Its contour is unrelieved by any trimming except a spray of gay wool flowers. Models from Honorine



A chic small hat to wear with tailored or morning suits. It is designed by Lewis, and is of royal purple silk beaver with an aigrette of purple as its sole adornment, caught by a cabochon of purple silk soutache braid



One of the flat and simple head-dresses, combining two materials with good effect. The gold lace band which winds about the head is run through with blue ribbon. In the bow at the side is a rose in two shades of pink



This variation of the ever-charming "Tam o'Shanter," which Odette has just evolved, is made of dark blue silk beaver with a crown of corded silk and a gold ornament—a coquettish style well suited to a piquant face



A Lewis model of black velvet, turned to reveal the hair at the back and sides, and coming over the face in a graceful, undulating outline. Covering the high, peaked crown are sprays of gray and white marabout feathers

A novel coiffure from Paquin is made of gold-braided cords and turquoise scarabs, the latter set in cabochons of cord, and used to bind the hair flat to the head

Suggestive of the warrior-like coiffures of the Amazons is this arrangement of a circlet with black and white aigrette. The rhinestone band comes low over the forehead

This band of folded black net outlined with garnets is indulgent to a face of irregular contour. Its ends are caught at one side by a garnet gaura fantaisie—a Paquin conceit



A toque from Alphonsine which has had deserved success, gaining its charm from the deft manipulation of its fabrics. The bois de rose velvet and sibiline of which it is concocted are laid in folds, beginning at the edge of the brim and tapering into an apex at the crown. A smart bow tops the back



A picturesque shape evolved by Lewis, made of black velvet and trimmed with masses of white gaura. The brim is very wide, drooping slightly at the back. The crown is high and very large, so that the hat fits well over the hair. The white gaura which is so much in demand is here exploited in perfection



Odette model of gray felt, relying upon novel lines for its effectiveness. The brim is edged with marabout and is turned back sharply from the face. Smart contrast is given by the black, plaited gros-grain bow at the top of the brim





This smart black silk velvet model from Phipps has the narrow, upturned brim faced with hunter's green taffeta. The six mercury wings, three on each side, which form the rather unusual trimming, are also of the livid hunter's green



Small white felt hat from Burgess, faced with black velvet and trimmed high around the crown with a number of small white wings



A black silk velvet Neapolitan model from Phipps, trimmed with uncurled ostrich quills that shade from white into the soft natural color



Large white roll-brim sailor from Burgess, the crown being of black silk velvet, round and rather high, and the cockade of fluffy white quills



Draped turban by Maria Guy, of Burgundy velvet with a latticework appliqué of gun metal jet. The handsome goura ornament which is placed at the left back is in the natural shade, a soft, dull stone gray, and harmonizes beautifully with the gun metal trimming. Imported by Joseph



Silk turban, faced with mole velvet, from Lewis. A band of iridescent pheasant breasts, surmounted by a hedge of osprey, encircles the crown



Becoming toque of white hairy zibeline, with facing and crown of black velvet, trimmed with white wings. Model from Alphonsine



Marescot model of purple velvet with crown of soft white breasts and high upstanding ears of the velvet shirred over heavy cords



Wide, flat hat of black velvet edged with fringe and effectively trimmed with yellow ribbon brocaded in black velvet. Model from Crouzeix



Flaring, helmet-shaped design by Félix, developed in black velvet, with side trimming of uncurled yellow ostrich feathers, beautifully shaded



Picture hat of black velvet with puffed crown of velvet and underfacing of white satin. A wreath of large rose-colored silk and velvet roses encircles the crown, above a flat plaiting of black satin. Model from Marescot. Handsome pillow muff of gray moleskin



Upper Left. — Oriental head-dress by Paquin—a gold lace band with wide side loops of black tulle and a barbaric blue stone pendent over the brow

Upper Right. — Stunning Réboux model of two-toned uncut velvet with a mounting of gaura feathers and a facing and bow of gilt gauze

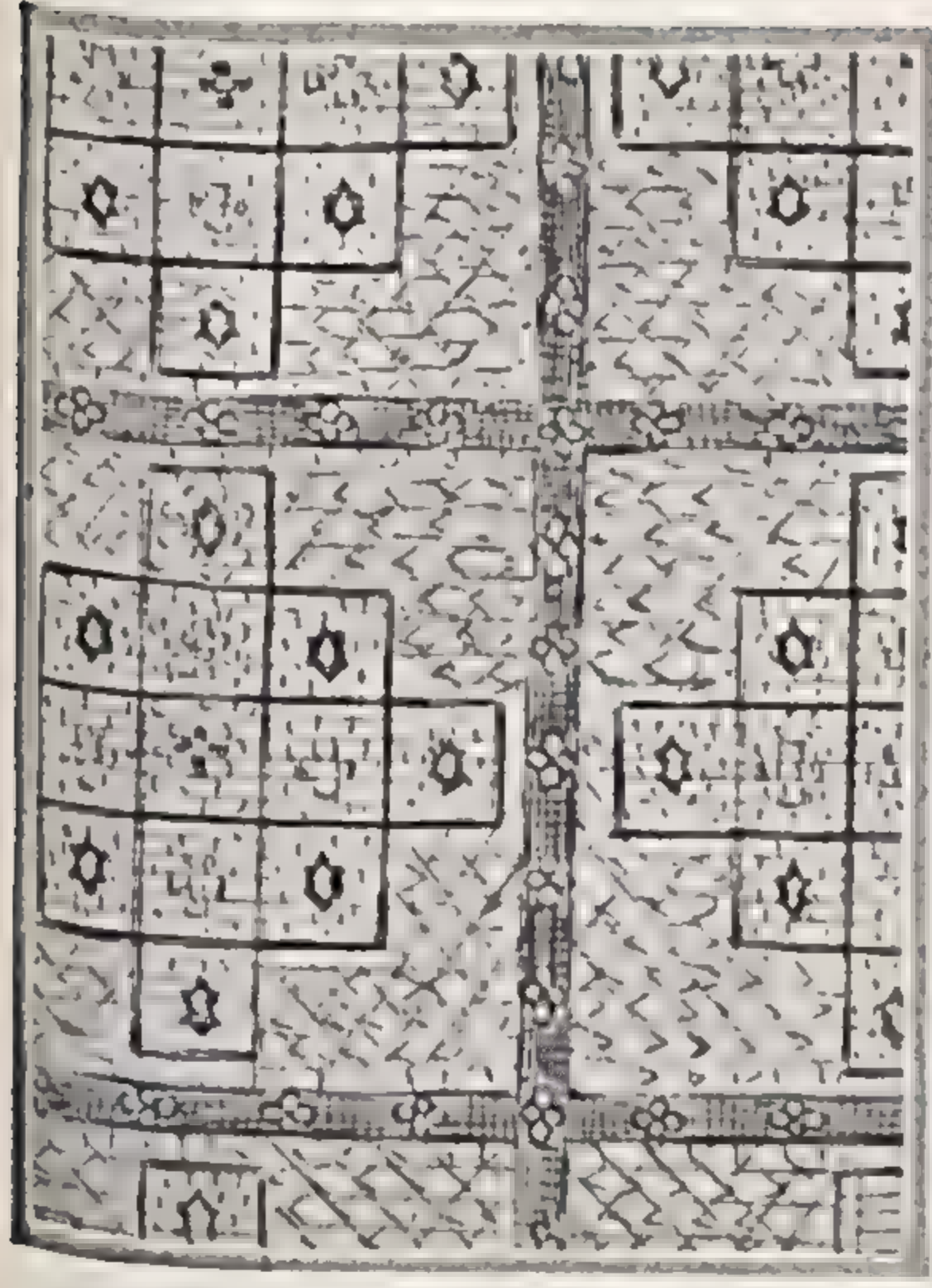
Middle. — Effective Louison hat of black velvet with a facing of Empire green satin and a massing of lovely ostrich feathers in three tones of green shading from light to dark

Lower Left. — Picturesque Georgette sailor of black velvet bound in black ribbon and trimmed with a band of heavy white corded belting

Lower Right. — Coquettish poke from Alphonsine in two-toned taffeta of crow's blue and old gold, trimmed at back with Prince of Wales plumes

AN EVENING HEADDRESS IN GOLD AND TULLE—SOME MORNING AND
AFTERNOON MODELS BY GEORGETTE, ALPHONSINE AND RÉBOUX

IMPORTED BY GERHARDT



The filet designs are among the most popular of the season's veilings. The sketch shows one of the new patterns

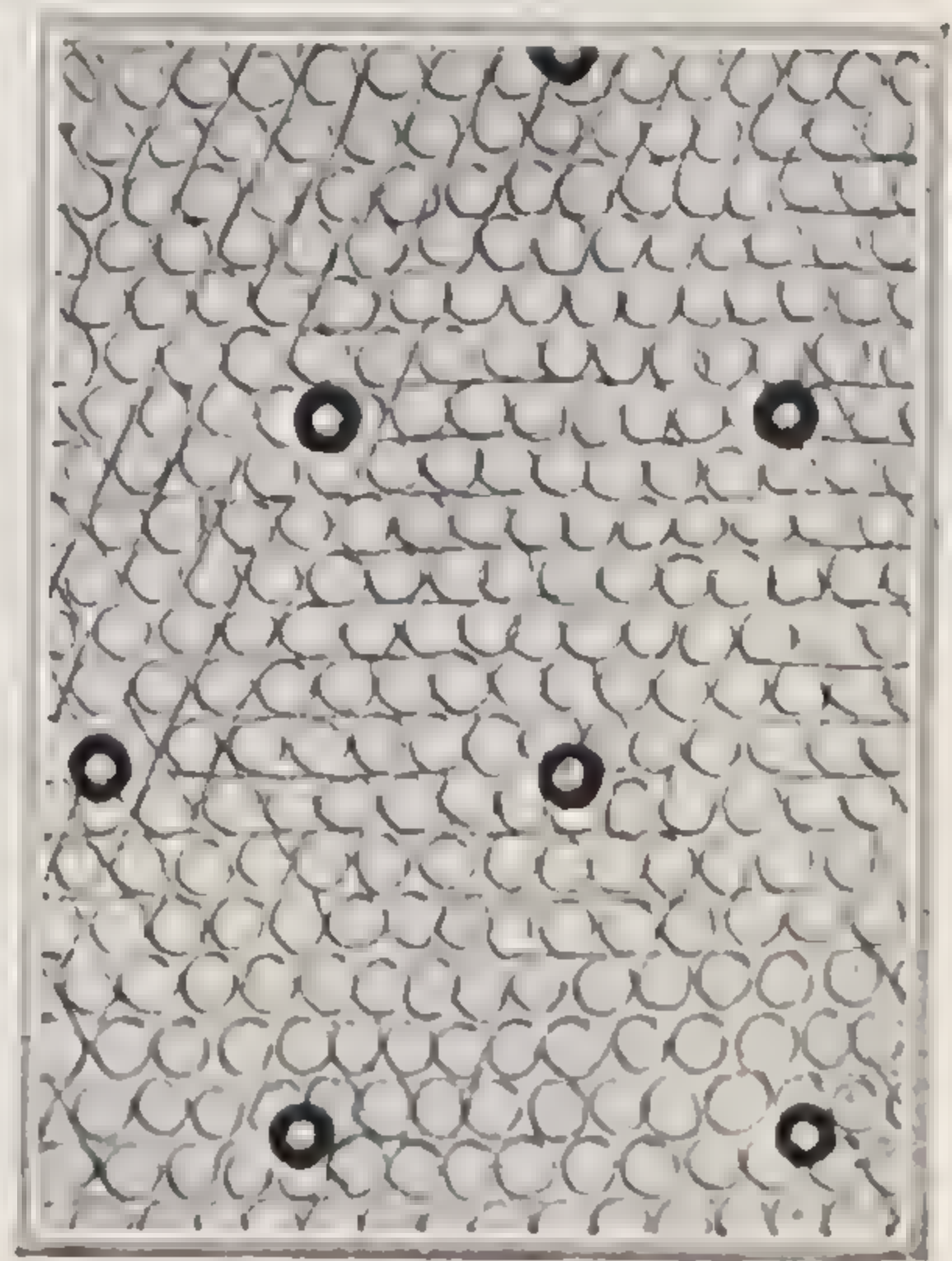
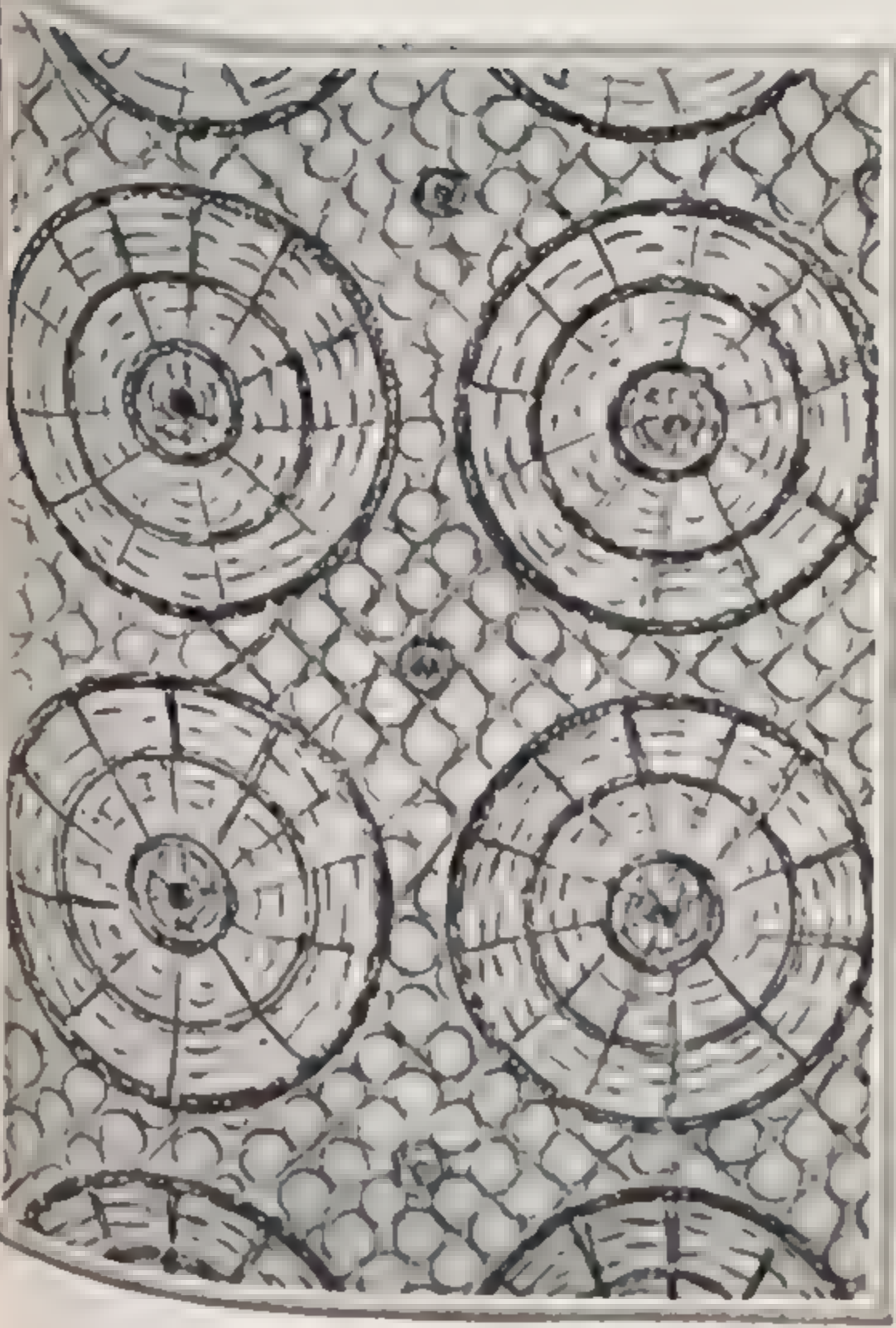
A sharply outlined tracery of vines in black chenille is most effective on this ground of conventionalized flowers



Quite a lovely frame for the face is this hat of white suède faced with black suède, its puffed crown of black velvet relieved by a mass of white aigrettes

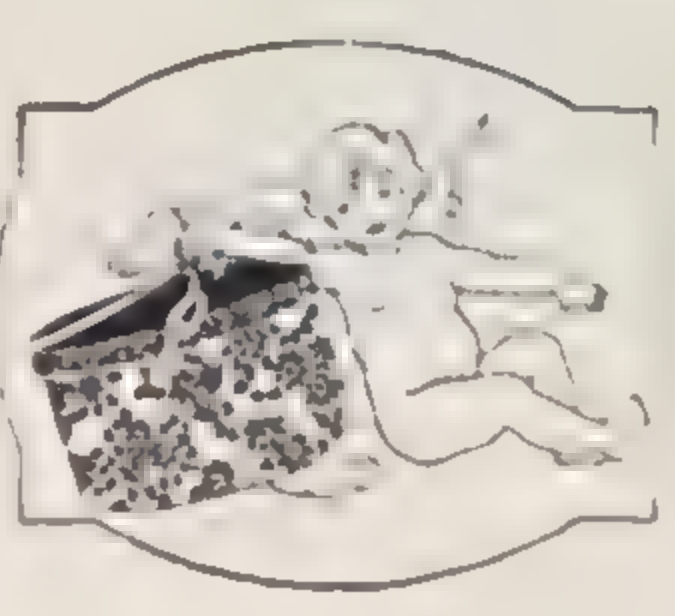


Stunning picture hat of white lace faced with velvet and wreathed with a garland of fruit and flowers



The circular motif is cleverly adapted in one of the new and attractive fall veilings

Heavy rings form a slight departure from the usual monotonous run of dotted chenilles



Military shape of buff-colored felt, its smartly uprolling brim held by a cabochon and pheasants' feathers



Distinctive motor bonnet of fine gray felt slashed in front with turnback corners, held by buttons of cerise corded silk, which also pipes the edges



Picture hat with a large round crown of black velvet and a drooping ruffle of black Chantilly lace, trimmed at back with two great fluffy white tulle rosettes. These models from Carlier



Unusual poke bonnet for motoring, made of black and white corded silk with an outlining ruching of taupe chiffon



Charming white and black effect carried out in black velvet and white corded silk, against which is displayed a black velvet rose



Draped toque of bottle green velvet and shunk fur, caught in front by an ornament of green silk cording with two silken tassels dangling at one side



High-crowned helmet model of taupe velvet, trimmed with a fantasia of taupe-colored gaura feathers mounting high at the back in the new effect



Black velvet poke faced with white beaver and edged with velvet-covered molds. The tall ornament is of white shirred net and loops of black tulle



Upper left.—Smart violet velvet, trimmed with single-stemmed ostrich tips and ribbon of the same shade massed at one side

Lower left.—A quaint, high bonnet fashioned in black velvet and adorned with an artistic bow of crimson Ottoman ribbon

Center.—A medium-sized black velvet hat, the crown surmounted by white aigrettes, the side caught up with a black satin bow

Upper right.—A close, small hat of black velvet, the tall crown encircled by a band of white gourea—one of the stovepipe shapes

Lower right.—Attractive toque draped in ruby velvet, and trimmed high with fancy osprey in the same shade at the back



HIGH CROWNS, FANCY FEATHERS AND OTTOMAN
RIBBON ARE SHOWN TO ADVANTAGE ON THESE HATS

FROM KNOX





Great sweeping shape of black velvet turned back from the face and drooping at the side; trimming of white coque feathers



Marquise chapeau of white cloth faced in black velvet, with a white cloth rosette having a fringed edge and a cameo center



Hat of black velvet faced with folds of white twilled silk, which also form the made feather, edged with black fringe, sweeping out at the back



Striking design from Maison Lewis, of dark brown velvet outlined with bands of skunk fur and having pointed ornaments edged with fur. A loop of gold braid drapes across the front



Left.—Draped poke of white velvet encircled by a band of skunk fur from which rises a mass of white cross aigrettes
Right.—Chic toque of sealskin faced with red taffeta and having a shirred ornament of the same with white cockade
Center.—Hat of dark blue taffeta draped over white felt and edged with gold fringe



THE EFFECTIVE BLENDING OF BLACK WITH WHITE, AND THE USE OF FUR AND FRINGE IN MILLINERY ARE SMARTLY EXEMPLIFIED IN THESE MODELS



Cross-draped turban of gold-brocaded silk laid in folds, weighted with tassels and bordered with a band of skunk
Designed by Lewis



Henri IV Tam o' Shanter of black velvet encircled with a band and bow of ermine. A Germaine model



Black and white hat draped with gold-embroidered net; sapphire blue flower, gold-centered — Germaine model

Germaine design of white beaver with pointed crown and trimmed only with a black velvet butterfly



Jane model of white velvet with large crown and closely fitting brim, trimmed at side with widely flaring white aigrettes and worn with a becoming tilt



Picturesque model of black velvet encircled with four box-plaited white net ruches—two around crown, two on the brim. Model from Jane

Large hat of white beaver ornamented with two uncured ostrich feathers caught together by a flat, square bow. Model from Jane



Clever Lewis hat with turned-up brim faced in dark blue velvet. The crown is completely covered with gorgeous white cross aigrettes



The new Mexican shape developed in dark brown velvet and trimmed with a white feather fantasia. One of Lewis's distinctive models



White beaver sombrero, slightly turned up in front and trimmed with a band of white ribbon edged with a quilling of narrower white gros-grain ribbon



A smart dress hat, designed by Lewis, that shows a graceful sweep of brim and a mounting of ostrich in shades of dark and light blue



A medium-sized black velvet hat in one of Lewis's most piquant shapes, with a captivating arrangement of white ostrich feathers



THE WITCHERY OF THE UNDULATED BRIMS AND THE
LAVISH USE OF FEATHER FANTAISIES DELIGHT PARIS



Quaint Louison poke of black velvet, with ruffles of cherry velvet ribbon veiled with black net and silver lace. Bow of velvet ribbon high on right side of crown. Imported by Joseph



Georgette model. Royal purple, satin-covered poke, veiled with heavy cream silk lace; large satin bow at back, finished by a handsome white silk tassel. Imported by Joseph



A medium-sized white felt hat, with a low crown, the under brim faced with black velvet. The two white wings and uncut ostrich are the sole trimming. From Burgessser



This Louison toque of twine-colored velvet and skunk has a high trimming of heron dyed to match the velvet. The collarette and muff are of skunk



This Suzanne Talbot model, imported by Kurzman, is made of black velvet, the under brim faced with gray satin. Fluffy gaura feathers in profusion trim the crown



Suzanne Talbot plum-colored hat, the beehive crown of soft folded satin. Double brim, upper of velvet, under of satin. Velvet rosebuds at side. Imported by Joseph



Tight-fitting turban by Marie Louise draped with folds of purple and taupe velvet, the crown of single-stemmed ostrich feathers in purple. Imported by Joseph

GOURA, SINGLE-STEMMED OSTRICH, HEAVY LACE AND
DRAPED CROWNS CHARACTERIZE THESE SMALL WINTER HATS



Another new effect in drapery is shown on this turban by Susanne Weiss, developed in a combination of scarlet velvet and sealskin



Most becoming is this reception hat of taupe felt faced with black and trimmed with fancy coque's feathers. Model by Susanne Weiss



Fancy white and yellow aigrettes are used to trim this white cloth toque designed by Jane



New Russian shape in black velvet with a white aigrette trimming the back—a Jane model



Léchat designed this small hat of black velvet trimmed with a profusion of black plaited net massed together at the back

Another phase of the Tam o' Shanter, designed by Odette, is developed in black velvet with a wool ornament in green on the right side

Upper sketch.—Walking hat of blue beaver faced with white cloth, and showing a smart ornament of white chenille on the upturned brim. Model from Léon



Unusual is the placing of black and white aigrettes on the under side of this white sombrero. Model by Léchat

MANY OF THE WINTER MODELS DEPEND FOR THEIR EFFECT UPON A
CLEVER USE OF MATERIALS RATHER THAN ON ORIGINALITY OF FORM

A S S E E N B Y H I M

Englishwomen are "Teaching Their American Sisters New Interests—Newport on the Eve of the Horse Show—The Rich Young Man as Pictured by Thackeray

AT the close of any chapter in the year (that of the season of summer, for instance) a bit of retrospection is perhaps not amiss. Dinners were dull at such places as Newport; there were no actual lions, and perhaps it would not be gallant to speak of the gracious Countess of Granard as a lioness. It is really remarkable how our American women are broadening under European influences. Naturally, Lady Granard had little to learn of English society. Her mother was a belle in London as a young girl (do you not remember Labouchere's lines in "Truth," calling the Livingston twins "Girofle-Girofla"?) and she passed more than half of her life in England. But now she has taken up a career, as do all the great English ladies; she is a political hostess, and as such has given up much that was frivolous. Time has not hung heavy on her hands, for she has improved an excellent mind, and can be kindly and democratic without in the least suffering in her dignity.

IMPORTED FADS BECOME ESTABLISHED CUSTOMS

This change was marked in the Duchess of Marlborough, who sailed away from New York a bonny bride but a rather immature young girl, and who returned—not as many of our own newly wed do, without growth, but a woman mature in mentality—a *grande dame* interested in practical reforms, a figure in the history of the day, a real personage. There are many things which we may disapprove of in the modes and manners of the older civilization, but, as a rule, life there has some interest, and the English ideas are now being carried out here. What was once an imported fad—and an excellent one—is now becoming an established custom. Perhaps this is the reason why there is less of the old frivolous routine at Newport and the other places which follow closely in its wake.

AN OLD FORM OF ENTERTAINMENT REVIVED

I was glad to see the revival of the garden party. For years I have tried to have Newport cottagers take up this form of entertainment, but it never seemed to take root or blossom. Ward McAllister's picnics in the past were the nearest approach to it. The fact is that Newport is a theatre and the performers in the comedy for a long period disliked exceedingly to be without an audience. For this reason the Golf Club was never a success. I always marveled at the Casino as a place of resort, except on occasions like the tennis tournament and the horse show. Why sit around on a warm morning and listen to an orchestra? If the Casino had been situated on the seashore instead of up in the town, hot as it could be and with no view—nothing to look at but people and clothes—I could have understood it better. Gradually the cottagers rebelled at the evening semi-public dances, which in their way were also absurd. Society practically monopolized the floor and the outsiders sat up in the galleries and gazed on royalty(?). It was so petty, so provincial, so narrow.

AN IDEAL SPOT FOR OUT-OF-DOOR AFFAIRS

Here is a quaint town situated on sea and harbor, with a glorious driveway and unlimited views of the ocean. It is not a sandy, barren waste, like so many of the Long Island and New Jersey coast places, where the only vegetation flourishes in tubs and flower pots and in made lawns adorned with flaring blooms, like the patterns in cheap carpets. The gardens of Newport are superb. In mid-summer the climate is even, there are seldom sudden rains, and the garden parties are picturesque and afford, especially at night, like

the lawn dance planned by Mr. and Mrs. W. Goadby Loew, great possibilities.

HOSTESSES ABROAD ARE MORE ADAPTABLE

I do not mean to imply that one or two lawn fêtes are indications of a regeneration of Newport. I only think they show that we are trying to get out of certain American provincial ruts. I am not at all a believer in radical reforms. There are certain conventions which must be observed in entertaining, and fashions are slow to change, but abroad the hostesses are wise enough to take advantage of natural resources. When it is considered that it was not fashionable for years to take sea baths at Newport, with the



Photograph by Aimé Dupont
Miss Dorothy Whitney, daughter of the late William C. Whitney, whose engagement to Mr. Willard D. Straight has recently been announced

ocean and Gulf Stream at one's very doors, my line of reasoning will be appreciated. Unfortunately, we are obliged to record successes so long after their actual occurrence that interest in them has waned, but those who write suggestions for next year's entertaining will undoubtedly take up the Loew dance as an instance of something new in this line.

NEWPORT DESERTED AT THE BEST TIME OF THE YEAR

September finds Newport on the eve of the horse show, the *clou* of the season. Then, almost without rhyme or reason, people will pack up and rush away, and the villas will go into a long sleep until the promise of May awakes them. And all this is a mistake, for the best time of the year at Newport is in September and October; I do not really care for the Berkshires until November, long after the first frosts. However, a few of us may remain, glad that the crowd has gone and left us to enjoy little dinners and excursions and

the trying of the new plays in the primitive theatre in the town. Except for passing through, no one will think of New York until October, when the weddings will begin and plans for the launching of the *débutantes* will be made, and Tuxedo will wake up, and various small communities will hold their horse shows and county fairs, and we shall again be interested in motor trials and aviation and football and the hunt.

ENGLAND MOURNS THE PASSING OF THE OLD

From England comes the complaint that old manners are being cast aside; that the middle classes have wedged their way into society, and the stock exchange is an important factor in fashionable life in the country and in Scotland, where the best shootings in moors and preserves are leased by impecunious peers to the parvenu and the American millionaire. However, I have always suspected that customs undergo less variation there than here and that I shall find the same old order of things in the different houses where I shall visit. I have often recourse to an old book of pessimistic advice that was written and published nearly thirty years ago, for we still enjoy our Thackeray, freshened for us in this his centenary, although many of the essays and the novels are of age beyond the allotted time supposed to be set by the Psalmist (but really in truth meaning quite a different thing). And as we have house parties and the season for them is at hand, perhaps just a few hints from this middle-aged volume and also an observation or two of a more general character might not be amiss.

THE SITUATION DIFFERS LITTLE FROM THE DAYS OF THACKERAY

"One of the greatest difficulties in bidding farewell to a host is to convey to him the impression that you have enjoyed yourself. Expressions of thanks for a pleasant visit are apt to have a stereotyped and conventional ring about them. A hospitable man likes to know that his friends have been happy; but when each of them mutters a sort of little grace on his departure, he feels that they are but paying him an ordinary social compliment, for he knows that they thank their entertainers wherever they go as regularly as they tip the servants." And a word also from this book about a fatal malady much prevalent in this country—

THE SORROWS OF A RICH YOUNG MAN

"The man who suffers from being too rich is much to be pitied. The accession to a fine property and magnificent houses entails a great amount of entertaining. Unless the inheritor wishes it to be said that he fails to perform the duties of his position, and to be dubbed a screw, he must fill his house so copiously that he will have little time that he can call his own. When he was only moderately rich, he used to have occasionally a houseful of guests and his parties were extremely pleasant. He only invited his personal friends. Now one set of visitors is scarcely out of the house before another comes in. The man seems perpetually welcoming or bidding adieu to his guests. In the mornings he has to show to his guests his gardens, stables and model farm, until he is sick of the very sight of them. And his guests in turn are frightfully bored. If he goes for a few minutes' repose into his private suite of rooms, he is sure to be besieged with applications for interviews by his secretary, butler, agent, chauffeurs. He gradually assimilates more and more to the popular idea of a constitutional monarch—a nonentity, the nominal head of a large machinery, which is entirely managed by his ministers. He dares

(Continued on page 56)



Colonel John Jacob Astor and his fiancée, Miss Madeleine Talmage Force, as they started for an afternoon drive

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Colonel Astor, Miss Force and her mother leaving the New York Yacht Club landing for Mr. Astor's yacht, the Noma, which was to convey them to Newport



Photograph copyrighted, 1911, by the International News Service

The TYRANNY of NERVES

NO beggars a-horseback could become more tyrannous and exacting than nerves when once they have gained control over the human body. The wonder remains that intelligent men and women who are well able to appreciate the disastrous results of nerve-slavery should weakly allow themselves to come under the rule of such a master. But so prevalent have digestive and other physical disorders which are directly attributable to insurrectionary nerves become, and so alarming is the number of the victims claimed by this ruthless habit, that nervous breakdown has come to be regarded almost as our national disease.

IN a comparatively few instances the victim is little to blame for his condition, as a certain percentage of infants is born with defective nervous systems which are only by the most intelligent and never-ceasing care kept from greatly impairing the health and the general well-being of the unfortunates whose forebears have thus handicapped them. But the majority of those who break down have themselves alone to blame, although it is no doubt true that most of them open the door to nerve dominance through ignorance. This, however, is only an explanation of their course and most assuredly not a valid excuse, for given an intricate piece of mechanism to have and to hold for one's natural life, what could be more properly expected of a being endowed with reason than that he would study the laws governing its normal operation?

BUT a large proportion of the race has willed otherwise, and among the most neglected subjects of vital interest to humanity have been physiology and hygiene, with its inevitable resultant of physical and mental misery that might have been largely preventable. All disease is antisocial, since it is impossible for those in ill health to save others from being incommoded in greater or less degree because of their abnormal condition, and nerves-in-the-saddle, so to speak, are antisocial in a more extreme degree than are most other disorders. For there are so many phases of what might be called "walking" nervousness (in contradistinction to the class of diseases that confines people to their beds) that some variety of it is encountered at every hand—in the home, the shop, the public conveyance, the office, the hotel, and the place of amusement; so that it is next to impossible to escape its irritating influence.

DOMESTIC discord is probably more attributable to jangled nerves than to any other of the multifarious sources of unhappiness in the home, as the atmosphere of disquiet created by the nerve-ridden member is peculiarly exasperating. If it is a person in authority who has abdicated control of him or herself, then the whole household, children, servants, master or mistress, as the case may be, are practically enslaved, since they are required to subordinate all self-expression, in the way of freedom of movement or speech, to the real or fancied comfort of the self-afflicted one. And not only are they

thus adversely affected while under the immediate influence of the nerve-invalid, but the whole day of the child at school as well as that of the husband at his office is rendered more or less unhappy by the shadow that has been cast over them in the home.

PHILANTHROPIC movements are frequently afflicted with a type of sympathizer who has allowed her emotions to get the upper hand to such an abnormal extent as to render the woman a nervous wreck, incapable either of serving the cause, or of doing justice to herself or to her associates. Had these women conserved their health, they could have rendered valuable service to the cause to which they are devoted by their ability to interest others in it, whereas now their semi-hysterical advocacy only repels those whom they approach. If mental poise is essential anywhere, it is certainly needed in relief work for human beings or animals, the administration of which requires good judgment and clear thinking.

WITH this particular class of nerve-slaves it is excessive emotionalism that has undermined the nerve-control, but in the case of the majority it is not alone faulty mental habits, but the mode of life that contributes toward impairment of the nervous system. With the man it may take the form of intense application to business or to profession, unrelieved by care-free vacation periods; with the woman, a frivolous pursuit of pleasure both day and night; or in less luxurious circles she may spur herself on to overdo because of a feverish desire to keep her children and herself up to the neighborhood standard of dress or general living. Overstrain inevitably takes its toll from the nervous system—a fact that is not so widely known as it will be later, when it becomes the educational fashion to accord physiology and hygiene the importance it should have in the school curriculum.

THERE are men and women who, even when admonished by their physicians, persist in continuing modes of life that they are authoritatively warned will end in nervous breakdown. In this they pursue an indefensibly selfish policy, since no one suffers alone. Among the duties we owe to those with whom we come in contact is that of refraining, in so far as it lies in our power, from being a nuisance—and in plain language that is precisely what most invalids are. When, therefore, human beings deliberately pursue such a line of conduct as to bring themselves in this category, they are guilty of an offense against society as well as a breach of the ideal of brotherly love. Mental quiet is now recognized as as much a necessity for the well being of the human race as protection from disease. This is proved by the constant increase in the passage of laws aiming at the abolition of unnecessary and irritating noises, as well as by the growing public interest in the movements which have as their foundation the teaching of self-control and mental poise.





FASHION'S LATEST FANCIES SHOWN IN THE BELTED TAILOR GOWN, QUAIN RIBBON-BOW TRIMMINGS, AND THE DROPPED SHOULDER WITH ITS WIDENING SLEEVE OR PUFF AT ELBOW

PARIS EXPLOITS *the* WINTER MODES *in* MILLINERY

Beavers, Ratines, and Velvet Toques in New Shapes Show Scant Trimming—Gourra and Pheasant Feathers, Cockades and Fringes Worn—Amethyst, Prelate, and Yellow Colors Much in Evidence



Tall-crowned Niche hat of chamois yellow, faced with black velvet and trimmed with stiff wings and vulture feathers

AS has been the case for several seasons, the day of the Grand Prix race ended the reign of the summer hat. In February, in new glory, it will appear again. Strange paradox, is it not, and an odd reversion of the seasons, this presenting of velvet, felt, and fur-trimmed hats in midsummer; and in midwinter, airy creations of lace, tulle, crin and flowers? The majority of the new hats worn that day were of black velvet, and their trimming was also black.

AUTUMN SHAPES SHOW SIMPLE EFFECTS IN TRIMMING

A distinctly new note was the small amount of trimming employed: a cluster of aigrettes, a tuft of heron's feathers, a solitary quill, a bunch of feather pompoms, or masses of stiffened tulle loops; the latter a trimming that possesses all the grace and lightness of aigrettes and other skeleton feathers, while lending itself prettily to economy—a feature not to be despised at the high price such feathers command. Aware of the ban, actual or moral, pronounced in America against the wearing of the egret's feathers, the foreign millinery houses, both wholesale and retail, who cater to the American trade, are exhibiting all sorts of substitutes as hat trimmings in place of them. Besides the wired tulle loops mentioned above, there are plaques, big and little, made of feathers, furs, and plaited ribbon; flat-looped ribbon bows, without plaits or puckers, and cockades of silk, ribbon, and old galon.

STIFF VULTURE FEATHERS REPLACE THE NOW DÉMODÉ WILLOW PLUMES

Rich gold galon, tarnished by age into a beautiful dimness of color, was laid flat in three plaited rows on the upper edge of the brim of a Germaine hat of soft black velvet, and a cockade of the same material, mingled with narrow strips of brown fur, held a single vulture feather that rose high at one side. Vulture feathers, and the wings and plumage of the rifle bird and of the gourra, either used alone or mingled with uncurled ostrich feathers,

are the last word in millinery decoration. All of these strange feathers are preferred in their natural color (a gray tinged with pale brown), but they are often dyed dark blue and are also seen in a pale shade of amethyst, and in prelate, a lovely purple, which are among the new shades of the season. They are arranged to stand tall and straight, oddly contrasting with the gracefully drooping willow plumes, now quite *démodé*.

STEEPLE CROWNS WITH SPIRAL ROWS OF OSTRICH-FEATHER FRINGE

Ostrich feathers have had an unprecedented vogue this season, but as these birds continually grow feathers the market is not likely to become exhausted, as has nearly proved the case with the egret. The fronds, whether left long or clipped, are preferred uncurled. Ostrich-feather fringe is used in the trimming of hats and neckwear. A Lewis hat of

black velvet has its tall, steeple crown nearly covered under three rows of white ostrich-feather fringe. Binding the extreme edge of the crown, two-inch wide black velvet ribbon tied in a small stiff bow at one side, holds fast a tall, fan-shaped ornament of small white feathers. And it was here that I saw an adorable neck thing that can be called neither a boa nor a scarf. A yard long, perhaps half that wide, it was made of two thicknesses of black mousseline de soie, enclosing one of white. A strip of black velvet ribbon edged it and marked also a middle line which hung long, ending in a silk tassel. The ends of the outside rows of velvet were finished in a short loop, and between the lines ran a band of clipped white ostrich feathers.

VELVETS, BEAVERS AND FELTS EXPLOIT THE LOVELY YELLOWS

The deep yellow of Italian straw and the soft beige tones of fine straw hats, that appeared late in the summer, are reproduced in shining velvet, corded silk, silk and wool beaver, felt, and the new ratine. As a trimming for either of these shades, and especially for the deep-toned yellow, there is nothing so harmonious as black. A tall-crowned Niche hat of this lovely yellow (known this season as chamois) was faced with black velvet, and trimmed only by long, straight wings and vulture feathers. The new curve at one side of the brim revealed the hair-dressing there and at the back, while on the other side the brim dropped to the ear. (See the upper sketch on this page.)

CHARMING NEW MATERIALS SIMULATING FURS

A new material for hats, called *taupe velours*, stamped to resemble moleskin fur, is charming both in color and texture; and astrachan fur is wonderfully imitated in silky wool. As pretty in surface as the real fur, it is much lighter in weight; an important factor in hats. This new astrachan combined beautifully with prelate velvet in a hat designed for traveling and for morning wear. Like a bonnet it hugged the face closely and was smartly trimmed with wings shaped from the fur. Soft, fancifully woven black mohair braid trimmed a smart red velvet hat of similar form. It covered the soft, upturned brim and was plaited into two tall cockades. Several rows of narrow black mohair fringe covered the round crown of a little bonnet that, at the back, opened and flared over an inner cap of white lace; at the bottom of it, close to the nape of the neck and spreading widely across, was posed an enormous Alsatian bow of black velvet.

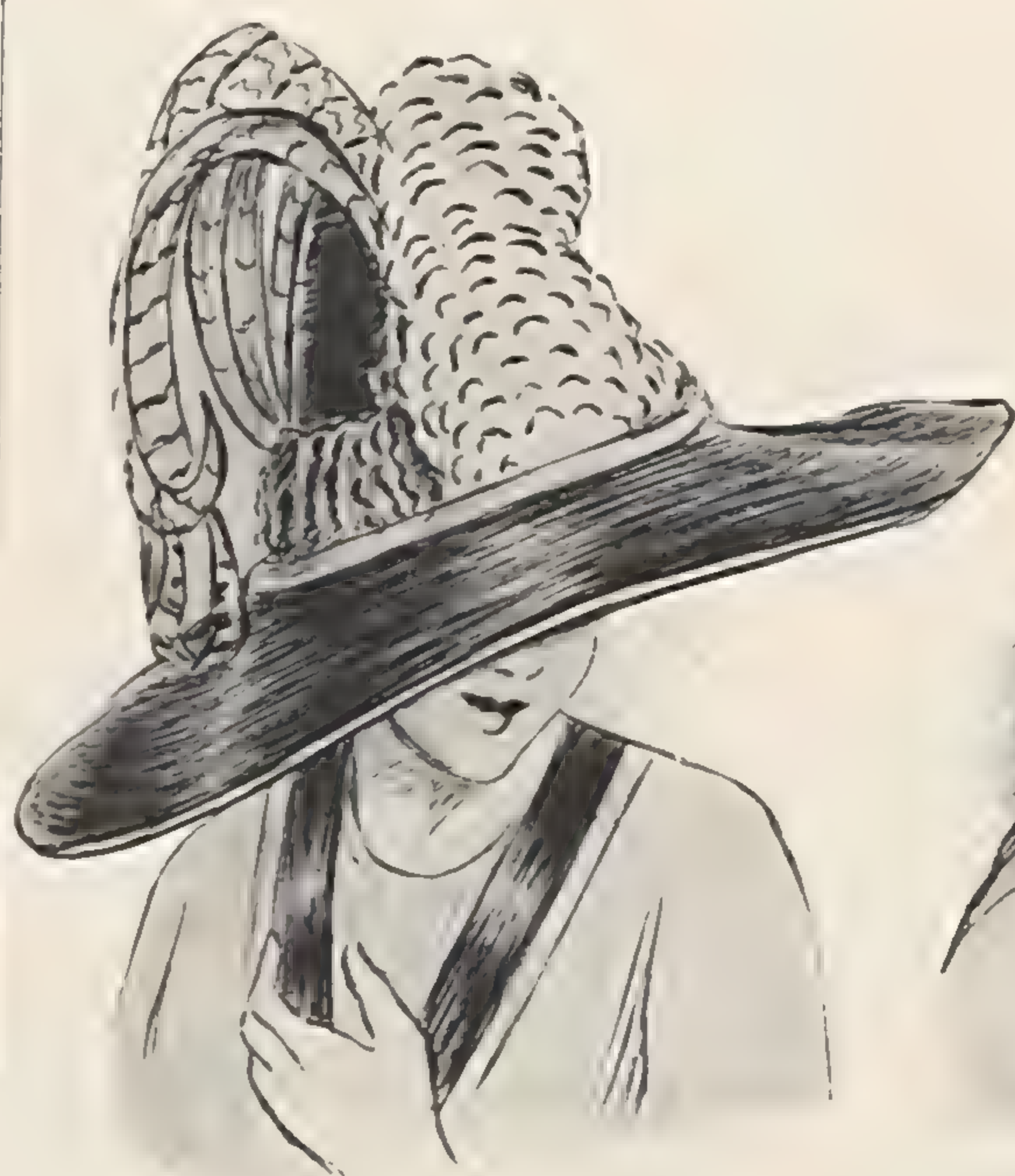
SHARPLY FLARING MILITARY SHAPES—NEW VEILS

Military and official shapes are prominent in the new hat forms. The Marquise, tricorne, Rajah and Nitre are particularly chic and desirable. A Napoleon "cocked hat" is jauntily becoming to young faces. Little trimming is used on hats of these forms; a cabochon, a little rosette, a cockade, a single quill or a bunch of chenille—but how swagger they are!

The new veils are fascinating. While woven in Chantilly lace designs, with



Superb gown of *charmeuse* exquisitely embroidered in silver wheat, with bodice and panel studded with rhinestones, and trimmings of sable fur. A silver cord girdles the waist



Louis XVI shape in black, with trimming of pheasants' wings and tails above a brown velvet band



Carlier theatre headdress of brown miroir velvet, with tall aigrettes and pendent folds of velvet



Mandarin hat with a flat band of coarsely ribbed shot silk in fuchsia red and blue, and red silk roses

an open-meshed background, and consequently extremely light in weight, the smartest of these new veils show set, conventional designs in place of the sprawling leaf-and-flower fancy that is so disfiguring to the face it is supposed to adorn. These new figures—dashes, rounds, and squares, the design scarcely thicker than the background—are adorably becoming. Besides being produced in black, white and cream, they are shown in all the delicate new shades of the season—gray, beige, chamois, champagne, and dark blue and brown, as well as the delicious new shades of amethyst and prelate.

GERMAINE SHOWS BEAUTIFUL MATCHED COMBINATIONS IN HATS, FURS AND BAGS

Germaine shows many of the new matched combinations—muffs and hats, hats and bags, and hats and small shoulder wraps. Extremely beautiful is a matching hat and bag of black velvet embroidered in a striking Oriental design in gold threads. Brimless, the soft folds of the immense *béret* crown fall over the hair; at one side it is caught up by a rosette of old gold galon. The bag that accompanies it, which is flat and round and quite immense in size, is hung from the shoulders by hip-long cords. I am constrained to add, in describing this bag, which is beautiful in connection with the hat, that such bags were discarded months ago from the wardrobe of the modish Frenchwoman. In spite of this, however, I find them still being prepared for the foreign market.

The bag that forms an accessory of a smart Frenchwoman's costume is small and flat. For morning and traveling wear it is made of soft, fine leather, matching or harmonizing with the gown, and as richly adorned with mounting and monograms as one desires. During the summer, bags were made of linen matching the dress, and more or less embroidered, even the mountings being covered with the material, and this fancy of having the bag made of a morsel of the costume still prevails, especially in the case of handsome afternoon gowns, but always they are small and never hung from the shoulders. That fashion of carrying a bag, so smart in the beginning, became so soon vulgarly popular that it was quickly discarded by the mondaine.

A MOTOR BONNET AND A STUNNING FRINGE-TRIMMED TOQUE

A motor bonnet, also seen at Germaine's, is of seal fur dyed a lovely shade of gray, and trimmed with a soft, pointed fold of the fur bordered with Persian silk. (See the right-hand sketch on page 31.) The long veil matches the fur in color. One of the new, soft, pocket muffs accompanies this bonnet—a bag-shaped thing of the fur, trimmed all about with a



A wide hat of white corded silk, with facing of blue felt, tops this quaint taffeta costume

band of gray velvet, and hung by heavy braid cords. And, also with the name of this house inside, is a stunning toque of black beaver, bordered with double rows of black silk fringe—lightened a bit with strands of black jet—which falls becomingly about the face. Soft folds of the beaver shape the hat and flare in wide, wing-shaped loops from the extreme top of the crown; from the middle of the loops falls a pointed end bordered with fringe. I particularly admired at this house the large Louis XIII hat of black Persian lamb, shown on page 31. The brim, that flares into irregular points, turns sharply up at the neck in back, showing the arrangement of the hair. It is trimmed only with one extremely long, stiff feather, of brilliant green, built of long vulture feathers and uncurled ostrich tips.

THREE DISTINCTIVE BUT WIDELY VARIANT SHAPES

The little theatre hat pictured in the middle sketch at the top of this page, a Carlier confection designed for Mademoiselle Gaby Deslys, is of brown *miroir* velvet, trimmed with tall black aigrettes, the soft folds of the velvet dropping into long pendants over the ears. The mandarin-shaped hat on the right of it is covered flatly with magenta velvet and trimmed with a wide band of coarsely ribbed changeable, fuchsia red and blue silk. The roses posed at one side are of red silk. The large Louis XVI hat of the first drawing is covered with black cloth and trimmed with pretty white pheasants' wings speckled with black and spraying long tail feathers. Circling the crown and passing under the white wings is a band of green pheasants' feathers above a strip of brown velvet.

BEWITCHINGLY TILTED FELTS IN DELICATE TONES FOR COUNTRY WEAR

Launched first at Trouville and Ostend, and continued for the autumn season in the country, are large, soft felt hats in beige color and pearl white. Not even a band is permitted on the outside, only a great rosette, varying in form and material, or a feather pom-pom, is used to hold up the soft brim, curved and dented bewitchingly to suit the face of the wearer. The chic of these hats lies in the manner of their posing; they are sunken deep over the head at one side, leaving all the value of the tilt at the other.

DAPPER STUDENT BÉRETS AND VELVET POKES

Equally smart, the jauntiest thing imaginable for a young girl, is a small student *béret* of black velvet held up from the face by a single tall quill. Fascinating is one of these *bérets* posed on a barette of white felt that shows only in front, where it turns up a bit

above the forehead, like the visor of a boy's cap. For windy days, and also for cloudy ones, when the sun is not troublesome, smart young women crush their curly locks under a veritable skull-cap made of black velvet, with a slender tassel falling from a little round button at the top. This cap quite covers the head, pushing the hair becomingly in a circle from temple to nape. As soft as softest felt are the round-crowned, round-brimmed, small hats of unstiffened velvet in shades of taupe and iron-gray; a thick rosette of the same velvet dents the brim at one side, close against the crown. Adorably gay little capotes of toile de Jouy, trimmed with a band and smart bow of black velvet ribbon, are liked for country motor wear. The newest long wrapping veil is of the delicate biscuit tone of the background. Women who prefer a colored veil have it carefully matched to the prevailing shade of the flower design.

TOILE DE JOUY GREATLY IN FAVOR

Always charming and picturesque, this season marks a renaissance of toile de Jouy for seaside and autumn country wear. Used to line wraps and long coats of soft white and cream ratine, it turns over into ornamental facings for collar, revers and cuffs, the edges hemmed widely with ratine. It also lines capuchon hood collars, covers big flat buttons surrounded with horn rings, and sometimes composes entire gown.

One of the sweetest costumes recently seen at tea time on the veranda of the clubhouse at Compiègne, worn by a pretty brown-haired girl, was of shaded rose-flowered toile de Jouy, combined with dark gray and white striped mousseline de soie. Arranged with the stripes running around, three flounces of the mousseline de soie trimmed the skirt, and a fichu of it, wide-frilled, nearly covered the corsage. Black velvet edged the short sleeves above double frills of the striped stuff, and black velvet banded the round white throat above the V-shaped opening. Her *tout en cas*, covered with toile de Jouy, was wide bordered with black velvet, and the gaily flowered toile faced the brim of her round hat, smartly caught up at one side by a velvet rosette.

A yellow-haired young woman in the same party wore a fascinatingly quaint little gown of two-toned blue taffeta, sketched on page 30. The skirt, just short enough to show the prettily shod feet, was gathered to a round waistline, and circled three times, at equal distances,



Sharply flaring Louis XIII hat of black Persian lamb, trimmed with a very long stiff feather in brilliant green

with frills of the silk gathered on a cord through the middle. The small elbow sleeves were trimmed to match, and the corsage of dark blue silk voile, loosely belted with silk, was nearly covered with a silk fichu which crossed on the bust and fastened at one side under a large silk rose. Dark blue felt faced her big hat of white corded silk, and it was trimmed with dark red and blue silk roses, poised at each side of a lace flounce that circled the crown.

REVIVAL OF NECK FRILLS AND SLEEVE RUCHES

New neckwear, keeping pace with other revivals, asserts itself in short, broad, plaited frills of black, white, and gray mousseline de soie. This frill, exactly like those of long ago, is divided into unequal portions, the narrower left for the top, by a ribbon twisted through the middle and then used to tie it together in front or at the back, as one prefers. Though of ephemeral beauty, and soon losing their freshness, these frills are becoming and add just the amount of warmth necessary with the prevailing fashion of unlined guimpes and stock-collars. They are especially welcome to the few women who still cling to the round, collarless neck. Occasionally one sees these plaited frills tied with long velvet ribbons that reach below the waist-line. Short neck boas of black ostrich feathers are smartly tied with a beige ribbon rosette matching in color the parasol or the feathers on the hat. Rich royal blue is particularly desirable in this connection. For dinners in the Bois, at the Casino at Enghien, and in restaurants where large hats are worn with the evening gowns, these frills add a charming touch.

Naturally, with this neck-frill revival shown on the gowns, comes the pretty fashion of long, lace-frilled sleeves, and on several of the latest gowns I have seen long sleeves finished with soft ruches of white *lisse*. A pleasant revival, this. Who does not remember the sense of freshness, of daintiness, achieved by the simple basting of new ruches or narrow lace frills into the neck and sleeves of a frock?

RABATS REPLACE THE TOO COMMON PLAITED SIDE FRILL

The plaited, one-sided jabot frill, now grown common, has begun to lose favor with exclusive women; they prefer now the small, flat rabat of plaited mull and soft lace. The new handkerchief I have already written of makes a dainty finish to the linen collar of a chemisette for the morning tailored costume. This delicate bit of lingerie, which is made of the finest hand-woven linen, has the upper edge of the hem shaped in hemstitched scallops; the lower edge is finished with a three-inch frill of fine, plain, Brussels net. Fastened by a brooch, the folds are caught to fall gracefully. As no stitches are required it is easily adjusted, and has the added virtue of serving for its original purpose when it is not in use for this. This especially desirable handkerchief I have seen offered for sale at one house only. More ordinary ones, simply hemstitched and frilled with machine-woven net, are easier purchased.

The old-fashioned white swansdown now seen again, is delicately pretty bordering thin draperies of evening gowns; it trims the sleeves and shapes the décolletage of the corsage above a line of tiny pink silk roses.

MADAME F.

IN THE PARIS SHOPS

THE enchantments of a specialty shop devoted to blouses and chemisettes are simply irresistible. A blouse designed to be worn with a suit of dark blue corded silk is made of gold-embroidered cream lace laid under dark blue voile. The bands that trim the novel revers and circle the sleeves in uneven widths are made of the silk of the skirt. The tiny undersleeves and the little chemisette are of cream-colored mousseline de soie. The price of this blouse is \$35.

The pretty surplice effect in front that is so generally becoming to the figure is prominent on a blouse made of strongly woven blue voile laid over a lining of white English embroidery. Like the other, the underblouse is exploited as a finish to the neck and sleeves. The bands that trim it are of black satin, and



Motoring toque of seal banded with Persian and bag muff of the fur bordered with gray velvet. Designed by Germaine

the large, flat buttons that so strikingly decorate the front and sleeves are covered with black satin and embroidered with gold cord.

Another blouse, more elaborately developed, is of mauve tulle laid over a green lining, and woven in interlaced squares with tinted beads. The bead embroidery on the cuffs, and a line of it that circles the round neck below an unlined white guimpe, is strongly marked with narrow lavender ribbon, which also shapes a stiff little cravat bow. This blouse could be made useful with several skirts. It might be worn with one of mauve or green crêpe or silk, and with another holding the two colors in changeable taffeta.

Particularly adapted to a suit of black satin is a blouse made over a chemisette of Persian voile. Folds of black satin, joined to the back of the skirt, after the manner of a girdle, are brought forward and crossed over the bust, and the end of each band is held flat by a large button of cut steel and jet. Similar bands that circle the sleeves are held by small black ribbon bows, and a little black cravat is posed at the edge of the round neck.

A SUGGESTION

In case you are intending to subscribe to *Vogue*, we suggest that you send in your order this week, that your subscription may begin with our forthcoming Forecast of Winter Fashions Number, dated Sept. 15th. This number will contain everything of importance concerning the new Autumn and Winter styles. There is a coupon for your convenience on page 7.



The linen booth, in the decoration of which filet lace was effectively used

Mrs. Reginald Vanderbilt and her daughter Cathleen



A RECENT NEWPORT EVENT WAS THE CHARITY FETE FOR THE AQUIDNECK COTTAGE INDUSTRIES, HELD ON SENATOR GEORGE PEABODY WETMORE'S LAWN, UNDER THE DIRECTION OF MRS. HAMILTON FISH WEBSTER AND MISS EDITH WETMORE



Miss Maude K. Wetmore, daughter of Senator George Peabody Wetmore



*Photographs copyrighted 1911, by Campbell Studios
At the flower booth were: left to right, Miss Anna Powell, Miss Elizabeth Sands, Mrs. Newton Adams, Miss Roberta Willard and Miss Alice Drexel*



Miss Edith Wetmore, whose efficient management made the fête such a success



The younger members of society took

part in a fantastic May-Pole dance



Mrs. J. C. Mallory in charge of a candy booth, assisted by Master Garrick Mallory



Miss Georgia Fanshaw Potts, a small flower girl



Master Dudley Hughes did a rushing business as a candy man



Photographs copyrighted 1911, by Campbell Studios
Children who took part in the May-Pole dance: standing, Miss Josephine Rawson, Miss Evelyn Loew, Miss Emily Pierson, Miss Mary Ward, Miss Katherine Sheffield, Miss Katherine Galway, Miss Frances Sheffield, Miss Julia Ward and Miss Betty Pierson. Sitting, Master Edward Boit, Master George Carey, Master McLane Harriman, Master Lawrence Jennings, Master Arthur Hughes, Master Roland Hughes, Master Amos French and Master John Duncan

THE CHILDREN OF THE NEWPORT COLONY WERE PICTURESQUE FEATURES OF THE FETE



Theatre gown of chiffon and lace over a fourreau of satin, velvet-bordered and trimmed with skunk



The new full sleeves are featured on this superb evening coat of Ottoman silk, richly trimmed with passementerie, roses of chiffon and Ottoman, and sable fur



Persian trimmings, tortoise-shell buttons and a soft jabot of embroidered mull characterize the tailleur of brown velvet

FUR BANDINGS, VEILED LACE, HEAVY EMBROIDERIES AND PERSIAN SILK
ARE MOST EFFECTIVELY USED ON THE SEASON'S NEW MODELS FROM PARIS





Very quaint and fetching was a coatee of rose-colored taffeta with wide sleeves and corded puffings, worn with a white lingerie frock

prominently for guimpes, sleeves, and plissé decorations, because its veiling quality is so admirable. Recently I mentioned the fashion of black Liberty slips under openwork effects in white lingerie gowns; so therefore it is appropriate to supplement this information by a word about the charming toilettes, interpreted in an entirely opposite direction, of white lingerie veiled in flowered or embroidered black chiffon. Embroidery is everywhere, one cannot escape its enthrallment.

EFFECTS WORTH NOTING IN AUTUMN MILLINERY

Another Parisian fad which has been seized with avidity this midsummer is the all-black velvet hat; and not a few of these freakish, out-of-season *chapeaux* were noted among those worn by the smartly gowned women at the various horse or dog shows which have entertained society up and down the Atlantic coast.

Among the autumn millinery, I have noted some small, close hats, very soft and pliable, made with the utmost skill of small, overlapping feathers, like the breast of a dove. These are ideal for motoring, and come in a variety of colors. Sometimes they are combined with a bit of velvet, and sometimes they have the veil attached for ties, but for the most part they are shorn of superfluous ornament and are strictly tailor-made in effect. They impressed me as being the most suitable headwear ever put forth for this purpose. The motoring woman has gone forth decked in such hideous and unbecoming styles that the cry for something esthetic—or at least not glaringly unesthetic—is loud and urgent.

FORECASTING THE AUTUMN TAILOR-MADES

An autumn forecast for elaborate tailor-made costumes is white taffeta combined with black velvet, but the manner of mingling these two materials must be skilful. A good model shows the skirt made of the white with a dado band of the black velvet, and the coat of the velvet, lined with the white silk, and trimmed with triple cape collars of it. This gives a very *distingué* effect, which is enhanced by the addition of a black velvet hat with trimming of black-and-white pékiné, faced stylishly on the underbrim with hydrangea blue or cerise. Right here I must emphasize the fact that the shoulder cape is again in evidence, not only as a collar development, but as a separate costume adjunct. It is, of course, the logical subsequence of the fichu, and on utilitarian costumes (for traveling or walking) its vogue is assured. It is sometimes made double breasted over a long tourist coat, or is introduced as a waist decoration on a one-piece checked wool gown, where it may be omitted at choice.

Double-faced serges will be greatly in demand for the tailored costumes of this autumn, and the effects shown in advance materials are surpassingly smart. Such combinations as gray reversed with green, or gray and purple, or black with an underside of king's blue, are excellent, and suggest a multitude of clever contrasts. We are to see much of broadcloth bandings in the costumes of the intermediate season. Purple and garnet is a peculiar color combination which will be evident as the autumn advances, but such vivid tints must be used sparingly. It appears, therefore, that the dahlia shades will be prominent in millinery to correspond with these gowns.

At a suburban affair, given the other evening for charity, I saw a charming mantel. It was made of black Chantilly and lined with white marquisette, having a border and deep shoulder cape of ermine. This union of fur and lace was somewhat startling, but the effect quite justified it, from the standpoint of style. With this, which fell loosely away from the shoulders, was worn a large black velvet sombrero, which was edged all around the brim with a narrow border of white curled ostrich, and had an upright *panache* of small white tips set high against one side of the crown.

COSTUME EMBELLISHMENTS

A novel way of applying Chantilly lace is in the hooded tunic drapery. If it happens that one has not seen this latest development of the tunic, one may figure a charming example which I saw worn at a bridge party last week. The gown was of mauve crêpe *météore*, almost covered with a tunic of fine white net, overlaid with a border of black Chantilly lace thrown into stunning relief by the color beneath. At the back, however, the lace was not laid flat, but fell outward with a Capuchin hood effect that was distinctly new. The shoulders were draped *bretelle*-wise with the white net, and an A of the black Chantilly finished the middle front and back.

THE SEASON'S TREND AS INDICATED BY SMART GOWNS

In the course of desultory wanderings from one summer place to another, I have been deeply impressed by the chic of certain frocks seen at Newport, Bar Harbor, Narragansett Pier, New London and Lenox, which seemed to illustrate most fitly the season's trend. Those which the artist has reproduced here have been selected because they were worn by women who are considered authorities on smart clothes, for the reason that they possess artistic selection (that sixth feminine sense when displayed sartorially), and therefore are competent to direct their clever modistes. (This, by the way, is an unusual talent, and productive of individuality in effect.)

Buttons were a distinguishing feature of a lovely Casino gown of dull blue satin and cream-colored fillet lace, which was noted at a polo game held at Narragansett Pier, and which is pictured in the lower right-hand sketch on the next page. The satin overdrapery was trimmed from the throat down with satin buttons, in cassock style, and ended at the back in a deep, square cape collar that fell below the waist-line and was ornamented with frogs. Frogs also decorated the curved hem of the overdrapery. White chiffon with silver soutache finished the collarless neck, and a large flat velvet bow in very dark blue at the front of the ceinture harmonized in color with the plumes that stood high up on the gray felt hat she wore.

OLD IDEAS REVAMPED IN THIS QUIANT COATEE

Very quaint, but very smart and modern, too, was the little coatee of soft, rose-colored taffeta which was the *pièce de résistance* of an afternoon costume worn at a tea at the Country Club during the same



Diagonal decoration and a smart little ruffled bolero characterize this noteworthy costume of taffeta and lace seen at a Newport charity bazaar

WHAT SHE WEARS

The Three-tiered Callot Skirt a Conspicuous Favorite—The Shoulder Cape a Logical Development of the Fichu—The Furor for Chantilly Lace

CURIOUSLY enough, it happens every midsummer that, just when all of the current styles have been settled and approved, something entirely unexpected is promulgated. Last year it was the ultra-narrow skirt, and this year it is the three-tiered skirt, made with flounces of very scant fulness, mounted on the slim *fourreau* to the normal waist-line, and developed from taffeta or any other suitable materials. The triple skirt was revived last May as an experiment by Callot at Longchamps, and has since been accepted with enthusiasm in the modish slim form until it has become the new note of the midsummer season. That Chantilly lace and embroidery add their decorative quality to this old fashion only increases its popularity, for it appears that we cannot get enough of either of these embellishments.

In fact, there is a mild furor for Chantilly lace, and it is being given decided prominence for all sorts of uses, from the veiling of tunics to the trimming of hats. Over *toile de Jouy* it gives an effect that is fascinatingly elusive and delightful, and the combination is being utilized to obtain very smart effects. This quaint material—*toile de Jouy*—is again a favorite in many ways this season. It forms a most effective lining to the smart taffeta coats, or a facing for millinery use, where it is frequently incrustated with edgewise *soutache* of white, gold or silver. Under lace, the color design shows through in fascinating glints, and for this combination laces of value and of unquestioned genuineness, other than Chantilly, are often employed.

Among the white laces of this present season, Malines has come forward most



Paul Poiret gown of Malines lace and Brussels point over white taffeta, with prim little ruchings of taffeta

week. (See the first sketch on page 35.) This coat was elaborately trimmed with corded puffings of the same silk, and a bow of black velvet with long loops marked the waist-line at the back. The gown worn with this dainty garment was of white marquise, soutached in white, and bordered with white cotton fringe. The black velvet hat, with its high ostrich plumage in white, was an exceedingly stunning climax to a bewitching toilette.

PAUL POIRET MODEL WORN BY A NEWPORT HOSTESS

The sketch above pictures a Poiret model of fine, cream-colored Malines lace over soft white taffeta, worn by a Newport hostess at a delightful dinner and dance. The bodice of Brussels net was veiled in black chiffon and finished around the low, round neck with a ruching of taffeta extending to the waist-line in front. The little chemisette was of softly shirred Malines over silk. The scant, wide flounce of Brussels net which encircled the skirt and took a diagonal swirl upward to the back of the corsage was veiled with chiffon and headed with a taffeta ruche. The A at the skirt front was filled in with the same lace. The coiffure, with its turban-like bandings of hair overlaid with turquoise blue tulle, and a prominent Psyche knot, was arranged after the manner presented by Poiret.

ERMINE TAILS AND MILAN LACE ON A UNIQUE RESTAURANT FROCK

A superb restaurant frock worn at Berger's one week-end evening is shown in the first of the two lower sketches. Point de Milan lace formed a tunic over-drapery over a gown of ivory-white cachemire de soie veiled with marine blue chiffon and finished round the bottom with a band of

the ivory white. Another band of the cachemire de soie ran diagonally around the skirt to the back of the waist-line. Ermine tails oddly edged the lace tunic. A fichu of marine chiffon decorated with a collar and rosettes of taffeta in the same color was draped softly around the shoulders, falling below the waist-line in the back, and a sash-end of brocaded chiffon in the same color, edged with silk fringe, hung from the center-front of the girdle. The hat, of accordion-plaited Milan lace in marine blue, was trimmed high at the back with white wheat and loops of Maline.

NOTABLE COSTUME SEEN AT A LAWN FÊTE

At the lawn bazaar given late in July for the benefit of the Aquidneck Cottage industries in the grounds surrounding Senator Wetmore's Newport residence, the loveliest summer afternoon toilettes made the fête a constant moving-picture show. A noteworthy gown worn by a matron was a conspicuous color note in a group around one of the booths. This dainty costume, shown in the lower sketch on page 35, was another illustration of the diagonal style of decoration mentioned in the Poiret gown, and consisted of a foundation of champagne taffeta, combined with Venise lace of matching tone. A diagonal band of lace bordered a pointed apron over-drapery, and another band was carried across the lower front of the corsage, below the plain little chemisette of chiffon. Plaited ruffles of the taffeta edged the short taffet coatee. This smart little affair was finished with a coral pink velvet collar, and the same color appeared in the abbreviated sash on the left side. The wide-brimmed chapeau of champagne paille d'Italie was trimmed only with a tall pink aigrette, shading to white on the tips, and caught sharply at the middle front with a pink topaz. This curtailment of trimming is the distinguishing mark of the most elegant hats this season. One or two gorgeous feathers are usually the utmost limit allowed; ribbon bows and such adornments being reserved for the smaller hats. It is true that the purchase of aigrettes is now unlawful, but those already provided with them cannot be debarred from wearing their own property, bought before the law went into effect.

STUNNING COLOR EFFECT IN TWO TONES OF BLUE AND CERISE

A toilette worn at a morning musicale in Lenox displayed a novel application of fringe combined with lace. The foundation was of night-blue Liberty, and had a row of self-colored fringe all around the foot of the skirt, which had a slight train. The knee-length tunic and the corsage were of coarse cream-colored Venetian crochet lace over a lining of night-blue ninon edged with fringe, and an over-garment of changeable king's blue and cerise hung from the shoulders straight down the back as far as the knees, forming also the short kimono sleeves, and crossing in front like a fichu at the waist-line. The ceinture and the long, close under-sleeves were of night-blue satin, and the hat of white hemp was topped high with ostrich feathers of king's blue tipped with cerise.

CREATION OF NATTIER BLUE AND GOOSEBERRY GREEN

Another gown which displayed the fringe feature in good effect was made of double-faced Liberty satin, leaf-green reversed with Nattier blue—and had its first wearing at a card party in the New London summer colony. The underskirt was of the leaf-green Liberty, and had a sash panel of black velvet down the left side, finished at the foot with a deep fringe of Nattier blue and gooseberry green, and embroidered bands of the same colors. The tunic opened at the left front, and was turned back at both edges to display revers of the Nattier blue, which also appeared in the one deep, soft lapel of the surplice bodice. A stunning collar of hand embroidery and point de Paris lace falling low at the back of the shoulders finished this charming creation. The hat of black Tagal had a high sloping band of Nattier blue velvet around its Pierrot crown, and massings of gooseberries and leaves at the top.

AT A BAR HARBOR DANCE APPEARED THIS SHIMMERING COLOR HARMONY

A delicious evening costume of lavender brocade laminated with gold was worn with charming insouciance at a Bar Harbor dance by a svelte young woman who has evoked more than any one girl's just share of admiration this season. The gold-and-lavender formed the baby-waisted *fourreau*, and over this fell a tunic of pale old-rose transparent crêpe, which was caught at the right hip to the waist-line, and thence was draped down to a point just above the left foot, where the skirt was slit up for about four inches, and turned back in inside revers. The drapery fell softly to the bottom, where it was caught up sharply to the apex of this opening, and held with a bunch of roses in dull pink and lavender. The décolletage and sleeves were bordered with cut beads of amethyst, and a long chain of the same gems fell from the throat, a head-dress of the old-rose ninon being caught with a round brooch of similar jewels.

[Note.—Reverse views of the gowns shown in this article are pictured on page 74.]

VOGUE POINTS

ALTHOUGH the present styles have undergone no radical change, there are several features that are decidedly new. Suit coats are longer, twenty-eight inches against twenty-four last season, and long coats are shorter, forty-five inches this season against fifty to fifty-two the last. The smartest trotteur models are almost painfully plain. Hardly ever before has there been so distinct a demarcation between the plain tailored and the elaborate costume. Almost all the tailored designs show serviceable buttons in horn, etc., and the worked-through buttonholes. Some of the more elaborate costumes still show frogs and braid loops, but the worked-through buttonhole is considered the smartest. Materials will be supple, and the rough finish will be in greatest favor for tailored suits, with ratine and similar weaves in promi-

nence. The Scotch friezes and heather mixtures, with stripes in all styles and colors, will be very fashionable. Smooth-faced cloths, with the exception of mousseline, will not be much seen. Velvet, plain and corduroy, and all the heavy plushes, are to be good. Marquise and similar weaves in plain and bordered (the latter especially) are used not only as a trimming, but for entire dresses. Dark, very rich colors will be in greatest favor for street gowns, and delicate tints on the pastel order for evening wear. Dust-gray, bottle-green, sailor or navy blue, all the tints of tan to brown, and black in combination with white will be employed. Purple and scarlet will be used for trimming.

IT is not outside the bounds of probability that there may still be a future for the *jupe-culotte*—in evening gowns. Paul Poiret's determined efforts to reawaken interest among his Parisian *clientèle* has found an echo here, but the attitude is one of interrogation. Those who have recently returned from the other side bring wonderful reports of the genius displayed in his creations of this character, and therefore we must await with trembling the day of the decree.

SHOT taffeta hats made over cords, with no other than self trimming, are to be a special feature of the early Autumn modes. These are not so easy to make as one might suppose, and require a practised—not an amateur—hand. The crowns are very large—in the Beef-eater style—and flat on the top. The taffeta is shirred on fine featherboning, and attached to the crown about half the distance of the crown circumference, then carried over and shirred on the side crown, and yet again where the sloping brim begins. This leaves a frill which falls full all around the face, and is turned up double, so as to be shorter above the face than at the sides and back. Another style has only the crown shirred, the trimming being great *choux* wound of the taffeta.



Ermine tails edging a lace tunic is a unique feature of this frock of ivory-white cachemire de soie and marine-blue chiffon



Many buttons adorned this charming cassock frock of filet lace and dull blue worn at a recent polo game



Front view of the house, showing the many verandas, handsome trees and shrubbery



A glimpse of the dining room at "Overlee"



Looking down the hall, with its richly carved furniture



Photographs by Floyd E. Baker

A fine old tapestry hangs on the paneled walls of the large living room

"OVERLEE"—THE STATELY SUMMER RESIDENCE OF MR. AND MRS. SAMUEL FROTHINGHAM AT LENOX, MASS.



Attractive model with embroidered trimming bands



Girl's smartly cut coat on simple tailored lines



Marquisette frock with colored bands and tassels



Good style tub frock for small boy or girl

AUTUMN modes for children exploit the simple and quaint designing which is the present hallmark of smart costuming for all ages, and is far ahead of the betrimmed and beruffled garments which were formerly worn by children. This extremely plain, simple style is especially adapted to the heavy wash materials worn the year round by smartly dressed children.

DOUBLE BOX PLAITED FROCK WITH EMBROIDERED BANDS

The great number of tub dresses required by children tax the ingenuity of designers for simple yet original models. That

sketched in No. 1 could scarcely be less simple, yet its effect is not commonplace. Made of linen in white or colors, the trimming may be of all-over embroidery worked in white or a contrasting shade, or of bands of the material embroidered. The double box plaits of back and front form long trimming lines. The bands of embroidery outlining the round neck and short sleeves have only the shoulder pieces to distinguish them from the simplest trimming lines possible. The effect, though, is very good, and adheres strictly to that severity which makes for good style in children's modes. The model may be worn by a boy from two to five or a girl up to eight years.

WELL-CUT COAT OF DARK BLUE CHEVIOT

Effective and simple is the girl's coat designed in cheviot with dark blue surah trimmings, which is illustrated in sketch No. 2. The closing is slightly to one side and fastens with cheviot-covered buttons and tabs in groups of three. The revers have draped under-folds of the surah, which is repeated as an edging for the turn-back cuffs of the sleeves, which latter are set in stitched armholes, tailor fashion. The coat has a very wide back panel stitched on the edges and trimmed with two buttons and tabs on either side to indicate a waist-line.

EMBROIDERED MARQUISSETTE FROCK WITH TASSELS

The dainty sketch in No. 3 is of white marquisette with trimmings of heavy floss embroidery and bands of coral pink. The embroidery, which may be in white or colors, forms a plastron or yoke effect and also a wide band on the skirt narrowly bordered, as well as the full length trimming line on the top of the shoulder and down the kimono sleeves. Coral pink marquisette bands the sleeves and skirt and throws into relief the white cotton tassels which form a fringe trimming. The dress fastens in the back with small crochet buttons. In front a trimming line of colored marquisette and embroidery carries out the tendency to side trimming effect which pervades the modes.

The

YOUNGER GENERATION

SMALL BOY OR GIRL'S DRESS OF LINEN

An attractive dress for a girl or small boy, made of colored linen with trimmings of a darker shade, or white linen or piqué, is sketched in No. 4. The square cut neck and short puff sleeves are supplemented by a guimpe of finely tucked batiste and embroidery. The contrasting trimming material gives a round yoke line and a run-under belt buttoning at back with three small ball-shaped buttons of pearl. These buttons also trim the triangular tab on the waist front. This model is as simple as it is effective, and shows original designing.

GOOD STYLE FROCK ON TAILORED LINES

Tailored models on simple, well-cut lines must needs be both practical and becoming. That illustrated in sketch No. 4 is designed with inverted box plaits on either side the broad panel featured at the front and back. The box plaits are stitched down below the belt in long-waisted effect, and then fall free, giving the necessary fulness. The collar, forming square tabs back and front, is trimmed with a narrow band of embroidery and finished in front with a knotted black silk tie. The cuffs are solidly stitched bands and the sleeves are set in plain in large armholes. The black patent leather belt, so smartly featured in many children's frocks, is in evidence here. This model is adapted for all suitable materials, such as cheviot and serge or the tub fabrics of linen, piqué and reps. If a woolen material is used, the collar should be of white linen, piqué or marquisette.

It is much more practical and useful to have knickerbockers of the same material as the frock for both boys' and girls' simple dresses, thus obviating the necessity of petticoats and giving the child more freedom.

DISTINCTIVE COAT OF TAFFETA WITH SCALLOPED OUTLINE

Very smart to wear on autumn days is the quaint little changeable taffeta coat, scalloped and outlined with puffings of taffeta, as shown in sketch No. 6. The ex-

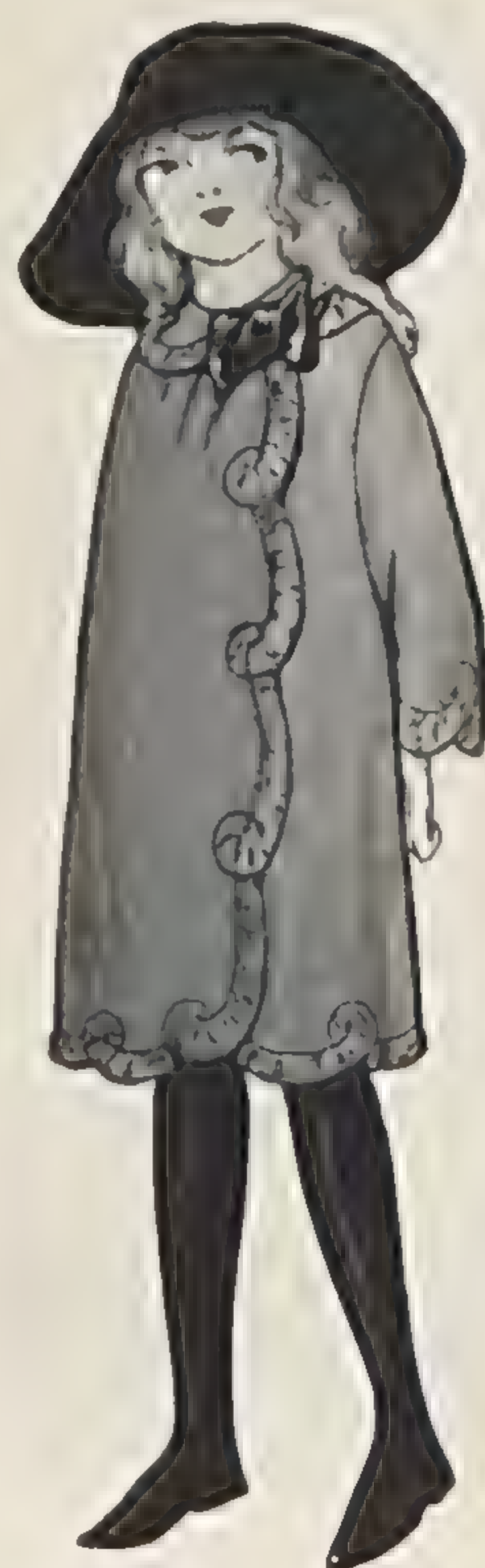
treme simplicity of this model marks its distinction. The side closing breaks the monotony of the plain front, with its line of scalloped puffings headed at the neck by a black satin bow that trims the round, flat collar, preserving the scalloped outline, as do the sleeves and bottom of the coat. This model may be lined with contrasting color in soft silk or chiffon cloth.

For reverse views of these six models, see page 74.

Note.—Vogue will cut patterns of these models at the following prices (up to 10 years): Whole dress or long coat, \$1; guimpe, blouse or skirt, 50 cents.



Simple box-plaited model for serge or tub materials



Bewitching little taffeta coat with scallops and puffings



Copyright by Amer. Press Asso.
After the Investiture, the procession leaving the dais, showing the King holding the Prince's hand

The official photograph of His Royal Highness, the Prince of Wales, in the robes worn at the Coronation



Copyright by Amer. Press Asso.
The King presenting the Prince of Wales after his Investiture to the people at King's Gate

The medal commemorating the Investiture of His Royal Highness the Prince of Wales



Copyright by Amer. Press Asso.
The presentation of the Prince of Wales by the King at Queen Elinor's Gate. The Queen stands with them on the balcony



Copyright by Amer. Press Asso.
Part of the ceremony of the Investiture, showing the Prince of Wales on the dais reading his address to the people of Wales

SMART FASHIONS for LIMITED INCOMES

Effective Rest Gowns Which Save the Street Clothes—Quality the First Requisite in Mourning Apparel—A New Ribbon Sash Oddly Tied



No. 1.—French dotted Swiss negligee with tucked skirt and high-waisted jacket pointing deeply at back

THE new term, rest gown, meaning something more formal than a wrapper and less costly than a tea gown, sounds, at first hearing, as though it belonged only to a luxurious wardrobe, backgrounded by French maids and elaborate boudoirs. But it has a very practical side to it, and really means any little frock in which to lounge about, write notes and do the necessary running around the house. It may be interpreted as giving one's street gowns a rest from their duties, and so accomplishes a saving, for nothing so takes away the freshness of outdoor clothes as to wear them indoors. Then, too, they are inappropriate, and the eye is far better pleased by an artistic soft little frock, which suits its purpose, though it may be put together from any bits of lace and odd materials. For instance, sketch No. 3 shows a rest gown made from a left-over piece of cotton crêpe, creamy in tint, with strips of embroidery set in to make a shaped trimming at the bottom, and a corselet panel at the front of the girdle. The frock is all in one piece, opening down the left side, so that it is easy to slip into at a moment's notice. The entire waist is in sections joined together adroitly, being of lengths of tucked crêpe alternated with dotted swiss. Around the neck and sleeves is laid a plaiting of lace, centered by black velvet where it is double. The girdle is of turquoise blue satin ribbon, and points up a little at the middle back, where it is caught by a soft rosette. A length or two of crêpe de Chine is often on hand, and would answer beautifully for this model, for the skirt takes only a few yards. For a simpler model the bodice could be perfectly plain with trimming only at neck and sleeves.

A REST GOWN OF FRENCH SWISS WITH A FETCHING JACKET

Very easy to manage is the negligee sketched in drawing No. 1. The entire skirt is of dotted swiss, the dots very large and in straight up and down lines. This is a French fabric and will be hard to find here, but of course an ordinary swiss will do just as well. The three tucks in the skirt are of varying sizes, that at the bottom fully nine inches, while the top one is three. A large bow of very pale pink satin ties in the fulness of the hem, and pink

satin is run through insertion around the waist, but has no bow either back or front. The waist is a fetching little jacket, so short in front as to come just under the bust, and runs down into a point at back. Swiss without a dot is its material, and the insertions are a rose-patterned Valenciennes. Down the middle back there is a seam. The frills in the original are fascinating, but too much of an undertaking for the limited purse. They are of white tulle with an eyeleted design in pink. You can substitute white silk net finely plaited. Make the collar of the swiss, mounted on pink ribbon. Just above the cuff the sleeves are drawn into a puffing. An old satin skirt, either pink or white, made into a petticoat, will do to wear under this, and it will be warm enough for the house in winter.

A SMART TAILORED MODEL FOR MOURNING OR COLORS

Although any simple, dignified models do for mourning costumes, it is a satisfaction to those who are wearing black to have their needs especially considered by the designers. In two of the sketches shown on this page we are giving a suit and its accompanying blouse, made up in the newest and most advisable of black materials. Economy in black is attainable only by purchasing really good materials, for though the first outlay is considerable, this evens up in the sum total, as one needs fewer things for the wardrobe than usual. If you are tempted into buying anything but the best quality, especially for a garment that gets such constant usage as a suit, you will straightway regret it, and go half-shabby all winter. The original of sketch No. 4 is made up in ratine, that rough surface goods which first made its appearance last year, and which will stay with us for many a day to come. It is ultra smart, and gives better service than any other material of which I know. Several weights are to be had in it, so that you can choose according to your climate. The rough finish makes the cloth appear extra dull, and it is therefore adapted to the deepest mourning and contrasts well with suitable trimmings. As shown, it has collar and cuffs of uncut velvet, with a band of the material showing outside. The buttons and little straps are of the ratine. Everything continues short-waisted, and the coat treatment gives that effect more becomingly than if the panel were carried around the sides. In the skirt the same motif is repeated on a half-length tunic panel, which takes the place of the overdone, loose-hanging sash effect. Below this, plaits open a little way on either



No. 2.—Blouse for suit in an original combination of tucked marquisette and the costume fabric

side, so that in walking there is an easy fullness about the feet. The medium length of the coat is a safe and sensible choice for the season to come, for the limited income should always fight shy of exaggerations and eccentricities. Although planned for black materials, this suit is also excellent in colored cloths, and is especially pretty in a wedgewood blue cheviot with cuffs of uncut velvet.

CLEVERLY DESIGNED COSTUME BLOUSE

It is seldom that a blouse goes so perfectly with the suit for which it is intended as that in

sketch No. 2. This one belongs to its skirt without that banal repetition of trimming and treatment that make it so obviously knocked together to complete the skirt and coat. Its material is a fine silk marquisette, made over black or white chiffon, with a tucked vest and side pieces, and tucks appearing again above the cuffs halfway up the arms. Nothing could be simpler than the lines of the bodice, and yet they are distinctly original, especially the cross-tucking at the side openings. The point of this opening is repeated in the piece that is carried up on to the vest. One of the charms of the model is its entire lack of decoration, except for the few buttons. The cuffs have not even stitching at the edges, and are merely a doubling of the material.

A PRETTY SASH

A new serge dress for the winter, very simple, to be worn with white collars and cuffs, has a black satin ribbon sash tied cleverly, and easy to copy. The ribbon is about six inches wide, and passes straight around the waist, being only tacked in place. Where it meets at the back it is tied in a regular knot, the width of the ribbon being enough to make it one of good size. Then below this are tied two loops, and these droop gracefully on either side, the big knot forming the middle. The whole is one of those simple touches by which the French accomplish a good effect.

NEW COLLARS AND CUFFS

Speaking of collars and cuffs, there is nothing prettier than hemstitched white marquisette. For winter gowns and blouses it is charming, and is seen on many new models. You can make a set in an hour or two at home, the cost is almost nothing, and the effect charming. For those in mourning, white marquisette accessories are very pretty on blouses of chiffon or crêpe, or on serge frocks.

FACINGS OF COLOR ON FRENCH TAILOR SUITS

A distinctly new feature of the latest French tailor suits of cloth is shown in the deep



No. 3.—House frock of crêpe with the bodice V outlined by a double net frill centered with black velvet

facings on the skirt of contrasting cloth in the color which is used to trim the suit. A Paul Poiret fall model of dark blue serge of a very fine quality is designed in this mode. It is cut on severely tailored lines, the only trimming being a narrow bordering of Nattier blue broadcloth, which followed closely the neckline at back and sides to drop into a shallow square outline in front. This did away with any collar or revers on the coat, which buttoned down the center front with buttons of the serge worked with heavy Nattier blue floss. These buttons appeared again on the sleeves and high-waisted, narrow skirt, the distinctive feature of which was a five-inch facing of Nattier blue broadcloth. This facing is visible only in glimpses as the wearer walks, and the effect is extremely smart and distinctive of the latest modes.

MATERIALS WHICH WILL BE WORN THIS AUTUMN

Paris dresses in taffeta, and from all accounts will continue to do so. The shot styles are most popular, in delicate pastel tones for evening, and in combinations of rich, deep colors with a brilliant, pure tint for the street and house. The double-faced weaves are to be very smart in all fabrics. Satin, especially with a striped back, and corded silks on this order are exceptionally beautiful.

In woolen materials, the heavy, soft ratine cloth with the reverse, which is generally in plaid or check, fringed and turned over to form broad revers and cuffs, leads all its kind. Broadcloth is not a very great favorite, but lansdowne and cachemire will be much worn for house gowns. In spite of the great predilection for rough-faced woolen goods, mohair in double width with a high lustre finish is smartly displayed in the new Paris frocks and costumes.

Note.—In order to make the "Smart Fashions for Limited Incomes" department of greatest practical value to the woman of restricted means, Vogue will cut to order the patterns of models published under this department at the special price of \$1 for a separate skirt, jacket or bodice; \$2 for a long coat, whole suit or gown, in the regular stock sizes.



No. 4.—Good style tailor gown, distinctive for the simplicity of the trimming and new panel treatment



Mrs. Leonard M. Thomas, who was one of the patronesses



Mr. Leonard M. Thomas proved a loyal patron



Mrs. Lorillard Spencer, Jr., and a wee tot exploring the grab bag



Mrs. J. Francis A. Clark holding the doll which she raffled



Mrs. Ernest Iselin with her two young children, Ernest, Jr., and Louise



Miss Dorothy Bigelow assisted Mrs. Charles M. Oelrichs at the fancy table

MEMBERS OF THE NEWPORT COLONY WHO CONTRIBUTED
TO THE SUCCESS OF THE ST. CLARE DAY NURSERY FÊTE





TWO ALL-COVER COATS IN REVERSIBLE SATIN AND SOFT
TAFFETA, TRIMMED WITH THE NEW CORDED SILK AND VELVET

SEEN in the SHOPS

Especially Good Values Noted in Tailored Suits and Blouses for Misses—An Inexpensive White Voile Frock and a Bewitching Hand-painted Nègligée—Some Boudoir Accessories and Useful Gifts



What could be more alluring than this silken, hand-painted negligée, edged with net ruffles? Made to order for \$25

IT is really surprising to find what smart suits can be obtained for \$35 and under. Not only are the models good, but the cloth is excellent, and the lining of the best quality of satin. Take, for example, the suit shown in the sixth sketch. It is made of the heavy serge which is used for men's suits; this wears like iron and does not become easily wrinkled. The coat has the straight lines and its distinctive feature is the four patch pockets. The sleeves are plain, with two bone buttons on the cuff. The skirt hangs straight, measuring just two yards around the bottom. A stitched belt is attached to the skirtband, which eliminates any trouble with the belt. As an everyday school suit this model is hard to surpass for wear, comfort and style. The cost is \$28.50.

THE NORFOLK TAILOR SUIT A GOOD MODEL FOR SCHOOLGIRLS

The Norfolk suit, reproduced in the second sketch, is one of the newest and smartest models of the season. It has very becoming lines, and is especially attractive in misses' sizes. The coat is a regular Norfolk, having a pocket over each hip, plain sleeves with two buttons on each cuff, and a belt that goes all the way around the waist. The skirt has a stitched panel in back and front, and on the side gore is introduced a button and buttonhole effect. The fastening is under the back panel. It can be bought in either tweed or serge for \$35.

SERGE TAILORED SUIT WITH BRAID TRIMMING

The suit shown in the fifth illustration is more suitable for an older girl. It is made of an excellent quality of serge and is trimmed with braid and buttons. The jacket is semi-fitted and is twenty-eight inches in length. The chief characteristic is the collar, which deepens into wide, square revers. These are trimmed with three rows of braid and one row of small black satin buttons. The collar is faced with black satin. The braid and buttons appear again on the cuffs. The skirt is

seven gored, with an inverted box plait on both sides of the front panel. A separate panel at the back is trimmed with braid and buttons, corresponding with the jacket, which is trimmed in like manner. This suit is not as adaptable for the wear and tear of the schoolgirl as the other two described, but is a good model for a second suit. In navy blue and black serge, the price is \$30. It will be copied in ratine or any desired material.

A DAINTY LINGERIE FROCK FOR A MERE TRIFLE

It is hardly believable that one can find dresses, blouses, shirts, lingerie, silk petticoats and princess slips in a great variety at such remarkably low prices as prevail in a small shop just off Fifth Avenue. For example, note the little frock sketched in the third drawing. It is made of French voile, trimmed with lace insertion and Irish lace medallions. It has the kimono sleeve, and on the shoulder are pin tucks, which give a little fullness in front and continue to the waist-line at the back. Two lace medallions trim the front—one just above the waist-line, the other below the collarless neck. Around the upper one is a pretty design of hand embroidery. The skirt is tucked and the seams joined by lace insertion. Above the hem are two tucks, and a band of wide insertion between two narrower ones gives the popular border effect. The waist and the skirt are joined by two bands of insertion. This frock, though simple in design, has the smart lines and is without exception the best value to be found in the city, as the price is only \$5.50. Another advantage is that it launders beautifully, and is so soft and light that it can be packed into the smallest possible space. It is particularly pretty for a girl, but equally good style for a young woman if she is not too large. This is only one of the many bargains in dresses to be obtained at this shop, which is well worth a visit by the woman who must make a small amount of money suffice for her wardrobe.

EXTRAORDINARY VALUES IN LINGERIE

In this same shop one finds the prettiest underclothes for at least one-third of what the larger shops demand. At a dollar there are several styles of nightgowns. One of fine nainsook has a round yoke of French embroidery, which is joined to the gown by *entre deux*. Around the neck is a lace beading finished with an edge. The sleeves are open over the top of the arm and the entire sleeve is edged with lace. This gown is durable, becoming, and dainty enough to be included in any wardrobe.

A combination of nainsook sells for \$1.45. The corset cover has a broad embroidered beading across the front, through which pink ribbon an inch in width is inserted. Lace beading and an edge finish the neck and armholes. This combination of embroidery, lace, and ribbon is as dainty as one could wish. The drawers, which are full and edged with lace, are joined to the waist by an embroidered beading. A nightgown to match costs \$6, and is

really irresistible. Manufacturers' samples of all kinds are displayed in vast variety and can be bought "for a song."

Silk stockings in black, tan, and white are 79 cents a pair. Silk, taffeta, and mes-saline petticoats sell from \$2.95 to \$5.95. Princess slips of messaline are \$4.85. These come in all colors, with a lace beading and edge around the neck and arm-holes, and on the bottom of the skirt a soft flounce.



Very trig is a Norfolk suit of men's wear cloth, designed for early autumn. Price, \$35

MANNISH SHIRT IN STRIPED WASH FLANNEL

Waists and blouses are shown in a great variety this autumn in smart models that will appeal to the girl and woman of every type and taste. For the schoolgirl shirts are needed in plenty, for white must always be immaculate. The mannish shirt is excellent with a tailored suit, and when becoming nothing could be better for the wear and tear of school. A novelty washable flannel of white with a colored stripe is pretty. This style has a box plait down the center back, fastens in the front by pearl buttons, and displays a pocket on the left side. A soft collar and cuffs complete this shirt, which sells for \$4.50.

TAILORED MODEL IN WHITE LINEN WITH SCALLOPING IN COLOR

The seventh sketch illustrates a waist of Irish linen that is extremely neat in appearance. There are five half-inch tucks on each shoulder, three stopping at the bust and the other two stitched to the waist. The fastening is down the side front, where a novel finish is introduced. This is a narrow piece of piqué scalloped in colors. The cording of the piqué gives the effect of fine knife plaiting—quite unique. Four small, pointed straps of white linen button over on the waist with pearl buttons. This model has a French back and plain sleeves with turn-back cuffs of piqué scalloped in color. The turn-down collar is also of the piqué. This model is distinctive and almost without exception becoming. Price, \$4.50.

Another model, also of Irish linen, is tucked on the shoulder, and fastens on the left side by four pearl buttons placed in the center of deep scallops embroidered in color. Coming from under the scallops is a knife-plaited ruffle of linen, wide on the shoulder and narrowing to a point at the end of the fourth scallop, which is half-way down the waist. The back is plain and the collar and cuffs embroidered in color. Price, \$7.50.

TWO MORE DESIRABLE MODELS DEVELOPED IN LINEN

For the same price there is an equally pretty model of French linen. This is tucked in clusters of four small tucks and fastens just to the left of the center front by crochet buttons. The edge is scalloped and embroidered in a simple design, as are also the cuffs and collar.

A lovely blouse of handkerchief linen sells for \$8. On each shoulder there is one broad tuck, then two clusters of four pin tucks, between which is a design of embroidered flowers. The front of the blouse

is elaborately embroidered and the edge is buttonholed in tiny scallops. Small crochet buttons placed two and two are used for the fastening. The sleeves are long and have a tucked cuff finished by a hemstitched hem. A broad frill of hemstitched linen is knife-plaited and adds the finishing touch to this very dainty blouse.

ORIGINAL AND MODISH IS THIS DAINTY BLOUSE

The blouse reproduced in the fourth drawing is one of the latest models. The material is sheer white voile. The novel feature of the blouse is the tucked front, which develops into a side frill, fastening with a line of tiny crochet buttons. The edge of the frill is embroidered in scallops. The same scalloping finishes the right side of the front, which is ornamented also with a line of the crochet buttons. The back has a solid group of eighteen pin tucks down the center. The three-quarter sleeves have wide bands of pin tucks edged with scalloped ruffles. The price is \$6.50.

EFFECTIVE HAND-PAINTED NÉGLIGÉES

Dainty negligées appeal to every woman, and who could resist the fascinating novelty shown in the first sketch? It is made of soft silk, cut on the prettiest, most comfortable lines. There are in reality no sleeves, but the shirred shoulder seam is very long, extending part way down the arm, and the opening for the arm is very deep. Around the armholes and down both sides of the front a fine knife-plaited ruffle



Girlish frock of white voile, trimmed with lace and Irish medallions. Price, only \$5.50



Dainty blouse of sheer voile, with tucked front forming the side frill. Price, \$6.50

of white net gives an airy and most unusual finish. The front and armholes are bordered with a design of hand-painted flowers in harmony with the color of the silk. Finishing the neck is a small square collar attractively embroidered. Black velvet one inch in width ties at the throat and is the only fastening. This same design will be carried out in any color or texture for the same price—\$25. This charming negligée is only one of the many shown at a shop which devotes its entire attention to these dainty, hand-made, hand-painted garments. They are made only to order and to measure, and to facilitate matters an order sheet is made out which will be sent upon request to any address upon the receipt of a stamped and self-addressed envelope.

Boudoir slippers, and mules hand-painted in color to match any negligée, can be bought for \$10 and \$12.

NEW THINGS IN BLOUSE FRILLS FOR AUTUMN

The shops are showing the new modes in neckwear for the autumn. The variety is so large that every individual taste can be satisfied. The frills are the predominant feature, and these are broader than ever before. Ecru is the prevailing color for frills, as it is for most laborate blouses, and the latest novelties from Paris—whether of lace, net or lawn—are of this color. A very attractive frill of plaited and dotted net edged with a lace at least two inches wide sells for \$2.95. This frill is about eight inches across the top and tapers down to an inch at the bottom, as do all of those in the latest mode. Some even extend over the edge of one's coat sleeve at the shoulder, and are held in place by means of a dainty bar pin. At one shop, which displays the greatest variety of smart neckwear, is a style of frill that would make any plain blouse elaborate. In fact, it should be worn with only the simplest of well-made blouses. It is a double frill attached to a high collar. Down the center of the front is a band of tucked net having a tiny frill about two inches in width on the right side of the band, and on the left side the broad frill, very wide on the shoulder and sloping to a point. This style of frill, made of plaited net with a wide insertion of shadow lace, is priced at \$1.95. The same thing in very fine machine embroidery, scalloped, is \$2.95.

Another pretty frill without the collar is made of very fine plaited batiste, with an insertion and edge of ecru lace. Price, \$2.95.

Plaited lace and net can be bought by the yard in all widths at a variety of prices. It is quite a saving to buy this and fashion one's own frills, as the made ones cost more than double.

A BRAIDED ENVELOPE BAG

A handsome satin bag is covered, both back and front, by a silk novelty braiding in an effective pattern, the envelope flap being fastened by means of a braid button and frog. A long silk cordelière finishes it.

The lining is of heavy satin to match the exterior. The bag has good proportions, measuring about eight by ten inches. Five dollars is the price asked for it in any color, and the material and the work are of the finest.

SWEET-GRASS BASKETS AND CASES

At this season of the year many people are bringing home with them from the mountains those sweet-scented baskets woven by the Indians and mountaineers. For the benefit of those who are unable to obtain these popular things, a certain shop has acquired a full line of grass-woven articles in dull green, which they are selling at very reasonable prices. Flat, round mats for the teapot come as low as 18 cents, and there are many larger sizes to be had as well. Diminutive baskets with lids are marked at the same trifling price. A medium-sized basket, to serve as a case for embroidery work, is without lid or handles, and costs 40 cents. A neat little thimble case to go with it is 18 cents. A squat, round basket like a rose bowl in shape, and provided with two handles of braided straw, is priced at 75 cents. A larger basket, similar in style, sells for \$1.10.

A little drinking glass is enclosed in a grass-woven case and lid that fit snugly about it. The lid is brightened by an interlacing of pink-stained grasses. This compact little traveling companion costs only 30 cents. A basket in the form of a large book cover, with handles on either side by which to carry it, is 95 cents. Travelers will find this very useful to hold their magazines and papers when traveling. The grass in all the different articles is as sweet smelling as though it had just been picked from the meadows.

SELF-FILLED POWDER PUFFS

Little wool puffs are provided with a screw top that may be removed and the interior of the puff filled with powder. They come already filled and so made that the powder will sift gently through to the surface of the puff. Each one is enclosed in a little leather pocket or bag that clasps firmly over it. It is a very convenient toilet article to carry in one's bag, and costs 25 cents complete.

A HAND-MADE PURSE AND CARD CASE

These dainty little beaded purses may be made by hand with very little trouble. The finished product is of white kid, beaded in gold and black, with a French gilt clasp. A little finger ring and chain by which to carry it are attached to the clasp. It is large enough to hold one's cards and some loose change, and for this reason it makes a convenient purse for afternoon use. The materials needed to complete it are one purse top, two white leather pieces, ready-stamped for the beading, a package of beads in gold and black, a strong needle, and sufficient silk thread for the sewing, all of which come in an envelope, showing a picture of the finished purse, for \$1.35. One must pay an additional \$1.30 at the same shop for the making. But, from the above description, it is easy to see how simply the whole thing may be put together.

FANS IN BLACK OR WHITE AT ALL PRICES

Good-looking black fans come with carved black wood frames at surprisingly reasonable prices. One such, bordered with fine lace and trimmed with rows of small silver spangles, topped by fancy novelty spangles, is priced at \$1. For 75 cents there comes a tulle fan in black, dotted over its entire surface with tiny silver spangles that sparkle prettily when the fan is in motion. A more elaborate black fan, selling for \$3.50, has a lace-trimmed frame, hand painted with sprays of delicate mauve flowers, touched with black spangles.

White fans, with frames similar to carved ivory in effect, are sold at \$1.50 and \$4.50. For the first-named price, the handle comes finished with gold and silver decoration, and the fan is painted with dainty flowers in pastel shades. The more expensive fan has an intricate design of silver spangles.

SILK STOCKINGS—SIMPLE COLLARS FOR MORNING

Silk stockings for everyday use have a deep top and sole of fine lisle. The lower part of the leg, the ankle, and the instep are of a good firm silk. Coming in black or white only, they sell for 55 cents a pair.

Low linen collars for negligée shirts and simple morning frocks come, prettily embroidered, for 50 cents. They are all sloped



Tailored suit with collar, cuffs and side pieces of scalloped white piqué. Price, \$4.50

down into a point at the front, to give a pretty line at the neck. One style shows eyelet and garland embroidery; another is hemstitched along its entire edge, with elaborate openwork corners. Each one has an inner neck piece or foundation of linen, to be tucked in under the blouse and so insure a snug fit. Many persons, especially those who wish to protect their neck from sunburn, prefer the high, turned-down collars of unstarred linen, which come with corners neatly buttoned to the collar foundation. Price, 25 cents each.

SOME DAINTY WEDDING GIFTS

If one wishes to spend from \$20 to \$40 for a wedding gift, there are a number of acceptable articles from which to choose. For the latter price are sold a dozen exquisite after-dinner coffee cups. Porcelain cups, as translucent as egg-shell, and rimmed with gold, are set in an outer framework of silver on a silver saucer. Even a half dozen of these would make a handsome present.

Individual bonbon or salted nut dishes of silver are \$18 a dozen, and a large dish to match is \$9. They are oval in shape, with the silver effectively fluted. Coasters, consisting of a cut-glass base and a pretty openwork rim of sterling silver, are excellent value for the \$14 a dozen quoted.

COALPORT CHINA

Everybody knows the old-fashioned beauty of this ancient English ware—ancient in that it originated as far back as 1750. Its decoration, the Doric Indian tree, or, in other words, the crooked tree of Buddha, is carried out in rose-pink and green vegetable dyes, just as they appear in an Old English print. The unobtrusive Doric border is of gold lined with black. The dishes in this ware are not costly, yet they are always in good style. Compote dishes of a good size sell for \$3 and \$4. Smaller dishes for sweets come as low as \$1. A tea caddy, octagonal in shape, costs \$3, and a large salad bowl \$9. A three-piece Coalport tea set would not fail to attract attention wherever it was placed. A bowl for mayonnaise dressing is also shown, set high on a china stand and finished with china handles, and priced at \$5. Coffee cups are \$12 to \$18 a dozen.

OLD-TIME CROSS-STITCH EMBROIDERY

The simple yet decorative cross-stitch in color, that charming old handiwork of our grandmothers, is being revived in many of the earliest patterns, not only in initials, but in strange-looking animals and human figures. One pattern, a long-handled basket filled with pink flowers and green foliage, makes an attractive finish for bureau scarfs. Sheets containing a dozen or more designs may be had for 25 cents. One sheet is devoted to ducks and animals; another to birds, wreaths and baskets; a third to trees, houses and queer people; still another to an alphabet of pretty initials. This style of decoration is also especially effective on misses' and children's blouses and gowns.



Simply tailored suit, made smart by a touch of braiding on revers and cuffs. Price, \$30

Patch pockets give style to this tailored model, suitable for school or utility wear. Price, \$28.50



THE NEW TAILOR SUITS EFFECTIVELY DESIGNED IN STRIPED RATINE, REVER-
SIBLE CLOTH AND TWO-TONE STRIPED CORDUROY WITH FUR TRIMMINGS

MODELS FROM ERNEST, LONDON

For descriptions and reverse views see page 72



Adelaide Thurston at her delightful summer home near Murray Hill, New Jersey

PLAYERS IMPROVING
VACATION'S IDLE
DAYS WITH PUR-
SUITS FAR REMOVED
FROM ARTIFICES
OF THE STAGE

Bertha Galland and one of the pets she devotes herself to in vacation time



Gustav Von Seyfert, who is one of Charles Frohman's stage managers



Emma Carus with her pets, Bunk, Biff, Biddy and Boy



Raymond Hitchcock in a real and unromantic farm scene



Robert Hilliard taking a stroll through the Siasconsett country with a faithful friend



George Nash, leading man in "The Gamblers," enjoys the surf



James Kilgore, who is to be leading man next season for Mrs. Fiske, in the rôle of an old tar



A grove on the University grounds at Berkeley, where one might expect dancing Corot nymphs to suddenly appear

SEEN on the STAGE

The Theatre Season Begun—A Host of New Plays Scheduled—Open Air Drama and Its Settings—The Labors of a Stage Director

THE first turn has been made by the wheel of the dramatic season of 1911-12. From now on the openings will increase in weekly number, and before the public even thinks of its Thanksgiving turkey, the new plays will be marshalled forth in a mighty host calculated to keep the theatre-going public in a whirl of activity. In the preceding number of *Vogue*, the plans of several producing managers were detailed, but there still remain others to be mentioned.

A NOTABLE CAST GATHERED BY HENRY W. SAVAGE FOR "THE GIRL OF THE GOLDEN WEST"

Henry W. Savage, who is to undertake the English productions of Puccini's "The Girl of the Golden West," will have his managerial hands full in other directions as well. When he recently returned from Europe, Mr. Savage's face wore a satisfied smile because of his success in securing singers reputed to be equal to the taxing rôles of this opera.

He is especially hopeful of the triumphs to be secured by Icilio Calleya, a tenor whose voice is said to be Caruso-like, and whose début in this country will be made in the rôle of *Dick Johnson*. Harry Lion, a Swedish tenor, will alternate in this part, and Leon de Souza is the third singer who is to hold himself in readiness to appear in the character.

Wilhelm Beck, the baritone whom Oscar Hammerstein engaged to sing at a preliminary season given at the Manhattan Opera House two seasons ago, has been secured for the part of *Sheriff Jack Rance*. Other singers for the Puccini opera engaged are Mme. Irma Dalossy, of Cologne, dramatic soprano; Mme. Louisa Villani, already

heard here in leading soprano parts; Miss Edna Blanche Showalter, a New York soprano, and Mme. Dina Pughlia. Maestro Giorgio Polacco, the choice of Puccini himself as first conductor, will be present as musical director over "The Girl of the Golden West" performances.

"Little Boy Blue," a musical comedy

Donnelly's use, both of them by American authors. Rupert Hughes is now preparing a new farce embodying a new idea that will be ready soon. "The Divorce Fund," a satirical comedy by A. E. Thomas, will ask the public's verdict in October. Thompson Buchanan's society comedy, "Natalie," is also scheduled for fall production.



The amphitheatre of the University of California at Berkeley, showing the Doric columned wall back of the stage, copied from a Grecian theatre built in the fourth century B. C.

from the German of Rudolph Schanzer and Karl Lindau, music by Henry Bereny, will be one of the new Savage offerings of the season. It was produced in Berlin under the title of "Lord Piccolo." A. E. Thomas and Edward Paulton have made the American adaptation. "Somewhere Else," a fantastic musical comedy by Avery Hopwood, is announced for New York production in the early autumn. The music is to come from Gustav Luders.

MANY FOREIGN MUSICAL COMEDIES TO BE PRODUCED

A romantic musical comedy called "The Grope Girl," French in character, is to be presented in New York before Christmas. James Clarence Harvey has written the lyrics, and Gustav Luders the music. Among other things brought by Mr. Savage for American consumption are "The Prince's Child," by Franz Lehar and his collaborators in "The Merry Widow"; "Baron Good for Nothing," a Berlin comedy by Heinrich Schrottenbach; "The Lieutenant's Ward," written by Leo Walther; "The Summer's Folly"; "Keeping Josephine," from the German of Julius Engle; "Le Million," a light comedy which was successful last year in Paris, and the American adaptation of which is to be made by Leo Ditrichstein.

Two plays are being considered at present for Dorothy

GRACE GEORGE TO PLAY AGAIN IN "SAUCE FOR THE GOOSE"

William A. Brady, whose new theatre, The Playhouse, rang up the season's curtain with "A Gentleman of Leisure," by John P. Stapleton and P. G. Wodehouse, and with Douglas Fairbanks in the leading rôle, will make many new productions. Grace George is to make an early appearance at The Playhouse in "Sauce for the Goose," which had two performances there last year. Charles B. Dillingham, who will take Thomas A. Wise under his managerial wing, is to give him a new play by James O'Dea, and Miss Anna Caldwell. John Barrymore—loaned by Mr. Dillingham to Cohan & Harris—will be the bright star in a new play of Miss Caldwell's making to be labeled "The Life of the Party." If Mr. Barrymore lives up to his stage reputation, he ought to be. A new musical comedy is now in the process of construction for Montgomery and Stone that will enable them to dispense, after a short time, with "The Old Town."

Wagenhals & Kemper, who withdrew A. E. Thomas's comedy, "What the Doctor Ordered," when death took that clever player, Jacob Wendell, Jr., will produce it at the Astor Theatre shortly. "The Boomerang," from the pen of Frederick Truesdale, is also to appear under the direction of this managerial firm.

RICHARD BENNETT TO APPEAR AS A STAR IN "THE SHUTTLE"

"Senorita," the music by Jean Briquet, is one of the early offerings at Weber's Theatre, with Vera Michelena in the rôle of first importance. A new star who has already been approved by the public is Richard Bennett. He will be seen in the



Photograph copyrighted by Charles Frohman

Maude Adams as Rosalind in "As You Like It," a popular rôle with her, for out-of-door performances

dramatization of Mrs. Frances Hodgson Burnett's novel, "The Shuttle," in which he assumes the rôle of an American type-writer salesman.

The reappearance of Rose Stahl in a new play, "Maggie Pepper," will come with a host of others, for there is every indication of a plentiful array of dramatic material for the approaching season. That there will be failures out of this large assortment must be expected, but there will also be many successes, a few of them worth while.

OPEN AIR DRAMATICS

DRAMATIC performances in the open air are gaining in popularity in America. It was not so very long ago that a play given out of doors was out of the ordinary. Now it has gained a support that insures its future permanency.

Everyone interested in the theatre knows that it is an event of moment when Maude Adams appears in Shakespeare and other plays in open air university theatres before students.

There are other professional players who devote much time to the Greek type of theatre, and talented amateurs whose efforts have won applause during the summer at performances given for charity in advantageous spots on country estates. Spacious wooded grounds form effective backgrounds for some of the Shakespearean dramas as well as the earlier morality plays, while the California University campus has a reproduction of the ancient amphitheatre, as an appropriate setting for Greek plays.

THE UNIVERSITY OF CALIFORNIA'S GREEK THEATRE AT BERKELEY

This building is one of the most useful structures of the University, and its setting one peculiarly fitting. It nestles in a hollow of the "varsity" campus at the edge of a grove of stately cypress and eucalyptus trees, through which one walks to reach it. Here Maude Adams appeared last summer as *Rosalind* in "As You Like It." And a distinguished throng filled the six thousand and odd seats in the vast amphitheatre.

Berkeley Theatre is worth considering solely as an edifice, and upon entering it one instantly receives an impression of grandeur and classic beauty. It is 245 feet in diameter, with a stage 133 feet long by 28 deep.

Leading up from the fifty-foot level circle set apart for the orchestra—occupied by the chorus in the old Greek play—are twelve broad steps. These communicate with the lower half of the auditorium, which accommodates 2,000. This portion of the theatre is divided into six sections by the aisles which slope up to a broader aisle—called a diazoma—which circles the theatre at the stage's level, and separates the upper and lower auditoriums.

At the back and sides of the stage a twenty-four-foot wall of paneled concrete encloses it. Fourteen Doric columns support this wall, and these are topped by a classic cornice with alternating triglyphs and metopes ornamented by bosses.



Photograph by Anna Frances Levins

Miss Josephine Sharkey, the interpreter of modern Irish poetry and drama, in her favorite rôle of "The Fool" in William Butler Yeats's "The Hour Glass"

BERKELEY THEATRE MODELED AFTER ANCIENT ARCHITECTURE

The architecture of this open air play-house was rather freely copied from the theatre at Epidauros, built by Polycleus in the fourth century B. C., but the seating arrangement is thoroughly Roman, which renders the stage visible to every person in the auditorium.

Such a place as this arouses the desire to produce or to present something of worthy dramatic character. But there are other spots that summon young folk to think of out-of-door drama, Grecian costumes and the classic dance; nor are they exclusively of the west, the east, the south, or the north.

"PANDORA'S BOX," GIVEN ON AN ESTATE AT WINCHESTER

Wherever the spirit moves and the amateur players congregate, the nearest appropriate estate becomes, for the time being, an out-of-door theatre. At Winchester, the art suburb of Boston, the pantomime, "Pandora's Box," was recently given at the country home of Mr. and Mrs. O. C. Sanborn.

Among those participating were Misses Miriam Phinney, Geneve Robinson, Pauline Chamberlain, Margaret French, Frances Elder, Ruth Phinney, Mary G. Kellogg and Mrs. George H. Root.

OUT-OF-DOOR PERFORMANCES OF "THE HOUR GLASS" STARRED IN BY MISS JOSEPHINE SHARKEY

Along with the interest manifested in out-of-door drama given in a setting similar to that of the amphitheatre of ancient days is the enthusiasm evinced for the morality play. Like the Grecian performances, they are often given out-of-doors. "Every Woman," starred in by Edith Wynne Matthison, paved the way for the success of the morality plays which have since followed.

A new light in this field is Josephine Sharkey, who has been most successful in her out-of-door performance of Mr. W. B. Yeats' morality play, "The Hour Glass," in which she plays her favorite rôle of *The Fool*, her interpretation of which has been pronounced by Mr. J. B. Yeats to be "better than that of Miss Fay, of the Irish National Theatre, hitherto unsurpassed." This play is one of the little masterpieces of the Abbey Theatre Company of Dublin. Miss Sharkey is Irish to her finger-tips, Irish and passionately proud of it. She has given out-of-door performances of "The Hour Glass" at many of the country places in the vicinity of New York, notably at the reception given to the Daughters of the Revolution by Mrs. Frank L. Dyer at her home, "Hill Top," Montclair, and at "Sunny Brae," the home of Mr. Ralph Waldo Trine at Croton-on-Hudson.

THE STAGE DIRECTOR

NO busier man can be found at this time of year in the theatre than the stage director. With the hundreds of new plays and musical productions that are being prepared for presentation during the coming season,



Scene from the out-of-door performance of the masque of "Pandora," given at Winchester, one of the art suburbs of Boston

the amount of labor involved is beyond the comprehension of the laity.

After the author has delivered his manuscript to the manager the real work commences. The fashioning of models—small duplicates of the sets to be used in play or musical comedy—the selection of principals, designing of costumes and other essentials is a herculean task. George Foster Platt, director of the New Theatre enterprise, in speaking of the labor, says:

"The chief function of the stage director would appear to be that he understand thoroughly whatever play he has in hand and that he impart his information clearly to whomsoever may be associated with him in its production.

SYMPATHETIC STUDY OF TEXT TO PRESERVE THE PLAYWRIGHT'S VIEWPOINT

"To understand the text makes careful reading imperative, though it must be remembered that the printed words serve mainly as guides to the future interpretation of the author's ideas. They but point the way to the paths taken by the writer in imaginative creation, and are finger posts to that wide country between the lines wherein his fancy has wandered or his facts have been gathered. Without accurate knowledge of these journeyings of the playwright's mind the words are barren. Without sympathetic recognition of what he has gleaned there can be little hope that the effect he wishes to convey to audiences may be fulfilled. To reach the depths of his meaning is merely to be fair to him, and an acceptance of his ideas is his right. To set one's personal opinion against his method of thought is practically to produce another play than that of the author.

"Frequently instances arise when there are changes to be suggested as to the construction of scenes, or even of the form of the play in its entirety, but he is a bold director indeed who would dare to strike the blade of personal bias into the spirit of an author's fancy. In the preparation of a play for public presentation it often happens, then, that the first work is in consultation with the author for the purpose of lengthening, shortening, clarifying, making vivid, or smoothing out scenes or acts. This work once done, the play is ready to be explained to the mechanical staff. This is by no means a straight ahead proposition.

THE MECHANISM BEHIND THE SCENES

"Before the carpenter may set saw or hammer to the woodwork of the scenery, the painter must be informed of the meaning of the play and the form of the settings determined. In the models—miniature duplicates of scenes—which the painter constructs under supervision, dimensions of theatres must be considered, exigencies of transportation remembered, and color values carefully studied that there may be proper receiving surfaces for the different qualities of light which eventually are to be of prime importance in the securing of that indefinable and elusive something which is offhandedly and inadequately called 'atmosphere.'

"Hand in hand with this work must go a like transmission of information to the property man and the electrician. Unending varieties of properties either for furnishing or to be handled must be selected with harmonious relation to the scenes themselves—built, if need be, or gathered from many sources. Constantly changing

light effects require variable equipments, and these must be determined and installed.

COSTUMING INVOLVES TREMENDOUS ATTENTION TO DETAIL

"Then, too, before the wardrobe mistress may begin to shape the costumes that fall to her department, color, quality of fabrics, and historical details must be chosen, and again in exact relation to the general scheme and whatever result it is desired to obtain. A figure made prominent at one moment of a play, at another must be rendered unobtrusive, and a style of dress devised to meet each occasion. A crowd may be made glittering at one instant to emphasize the sense of a scene, and at their next appearance be toned to melt into the background for a similar reason.

"Thoroughness in this early stage of preparation leaves the field clear later for the hoped for exhaustion of the play's possibilities. Lax explanation leads to mistakes and brings confusion at the very time when no setback is desirable. The polishing and refining period toward the end of rehearsals, when infinite care must be exercised over the minutiae which spell perfection, should not be intruded upon.

"With the mechanical work once under way, there come the all important days with the actors. They are the exponents of the author's imagination, and it is possible to conceive they can know too much about the play they have in rehearsal. This would seem to be contradicted by successful actors who confine their attention to scenes in which they are interested only, but experience demonstrates that for every success under such conditions there are many failures.

GETTING THE ACTORS INTO THE SPIRIT OF THE PLAY

"It is with the actors that the purpose of the stage director is most apparent. He expounds, analyzes or illustrates as occasion demands, and to do these things well, to be clear and concise, he needs to understand his play. To tell actors arbitrarily to do this, that or something else is to choke life out of their acting, to make puppets of them, and to deny them their right to artistic judgment in the matter of expression. But with a clear grasp of a play's meaning, the director should be of valuable assistance to all who are in the cast. Even if the play is read to the company, even if they have complete books to study in their hands, with the director should rest a comprehensive knowledge of the play and its method, and his word or action at a bothersome moment should save time and trouble for the keenest brained or best endowed of the players.

"It is the stage director's prerogative to be the master, but not the slave driver. He supervises human intelligence, and not the lesser part of his function is to convey clearly his understanding of a play to these intelligences, that they may expand rather than be restricted.

"A wide understanding of human nature is an invaluable asset to the stage manager. Infinite tact and infinite patience all make for the development of the genius of the actor, whose part includes the taking of infinite pains."



An effective Greek dance, a part of the pantomime of "Pandora," given on the estate of Mr. and Mrs. O. C. Sanborn



George Foster Platt, one of the very able stage directors of New York



Physician prescribing modified milk for a sick baby



The procession embarking on the Floating Hospital



Mothers and children in line at the wharf

N O B L E S S E O B L I G E

AMONG the oldest, the most notable and helpful of New York philanthropies is St. John's Guild, founded in 1866 for the relief of sick children of the poor of the City of New York. Originally identified with Trinity Parish, the Guild in 1874 withdrew from the control and direction of the Episcopal church and became an unsectarian institution. In 1875 the first Floating Hospital was established, and the first year 22,830 patients were treated. Since that year the hospital has been a regular summer institution that has helped materially to lessen infant mortality.

The observer accustomed to charitable institutions and associations quickly perceives that a most marked feature of this association is a total absence of institutionalism—that bane of organized charity. The captain and those who daily, for two months of the year, assist the long procession of mothers with infants and toddling children to board the Hospital Ship, and who later help in the transfer of the babies needing prolonged care to the Seaside Hospital, have the manner of tender fathers, keenly on the lookout for opportunities to make the way easy for the over-burdened mother and her tottering charge. The service is permeated throughout with vital sympathy, the officials, as well as the doctors and nurses, displaying this characteristic, although the association has been in operation for about forty-five years—time more than sufficient for it to have become encrusted with routine.

EMBARKING MADE EASY

Every possible contingency has seemingly been provided for, not alone in the equipment of the boat and the Seaside Hospital, but in the care bestowed upon the children and their mothers from the moment they form in line at the pier. The process of embarking is made as easy for the voyagers as is compatible with the rule to exclude contagious disease, and to separate the babies who are very ill from those requiring little or no medical attention. The absence of red tape is refreshing. Through a temporary passageway formed by ropes, and along which physicians and nurses place themselves, the little patients, and usually their elder brothers and sisters, make their way to the boat. As they pass along, the physician in charge gives out cards to the mothers indicating the proper modifications of milk for the bottle babies, according to age, and the nurses look after the other details. Arrived on the boat, the mothers and children are assigned to decks according to the state of the infants' health.

THE FLOATING HOSPITAL A KINDERGARTEN IN HYGIENE

One of the most interesting features of the boat's equipment is the bathroom, which is fitted up for medicated and shower baths. Here, in tiny, stationary tubs, the babies undergo much-needed baths, and the picture presented is engaging to a degree. Around the walls are arranged the shower baths, where the children who are old enough to run about disport themselves to their hearts' delight during bath hours. Bathing facilities are also provided for the mothers. The Floating Hospital bathroom

The Floating Hospital of St. John's Guild and Its Humane Work for Sick Children—An Education in Mother-craft and Hygiene

is thus practically a kindergarten class in personal cleanliness for the swarms of tenement mothers and children to whom the blessedness of the daily bath is an unknown experience.

The slightest possibility of contagion is guarded against, and if any latent or suspicious cases develop in spite of the care exercised by physicians and nurses, they are quickly isolated on the hurricane deck, where there is a ward specially equipped for such diseases. Other wards off the main deck are fitted up for the care of babies who are very ill. Not infrequently all the beds are taken in these wards during the outward trip, the little sufferers being transferred to the Seaside Hospital near New Dorp, Staten Island, when the boat reaches that point.

LIFE ON THE HOSPITAL SHIP

Besides the initial inspection by the physician, he makes two careful examinations of the babies on each daily trip, and the nurses go about among the mothers and talk with them informally in regard to themselves and the children. It can readily be seen how much this personal intercourse with kindly, intelligent women, whose purpose is to help the tenement mother to better bear the great burden and responsibility she labors under, must mean to the thousands of ignorant women who come to these boats, the most of whom lack even an elementary knowledge of the proper care of babies. These little talks constitute all the education they ever obtain in the requirements of the great profession of motherhood.

Milk is furnished on these trips for the infants and small children, and the mothers

and older children are given a substantial, wholesome midday meal, including meat, the cuisine being of the best quality. The foregoing details show that the day on the Floating Hospital is not only made as beneficial as possible for the children who are ill, but also as enjoyable for the mothers as shaded decks, cool sea breezes, and provision for creature comfort can make them. The trips are so apportioned to the North and East rivers and the Brooklyn water front as to bring this philanthropy within the reach of nearly all the crowded tenement quarters of the great city.

SEEKING OUT THOSE WHO NEED RELIEF

One method the Guild adopts of conveying its message of help and hope to the mother is through the district visitors, of whom there are three. These devoted women go through the tenement quarters, laboring to persuade mothers of the value of this opportunity for their babies, with the result that many not reached through other agencies of publicity are made aware for the first time of this means of grace. According to the latest available statistics (1910), the Floating Hospital in the forty-eight trips made that year between July fifth and September third carried fifty-five thousand nine hundred and forty-seven mothers and children, the average number per trip being nine hundred and fifty-seven. The full capacity of the boat—the Helen C. Juilliard—is sixteen hundred. No fewer than twenty-three nationalities were represented, and all these thousands of human beings were not only given many days' relief from the intolerable conditions of tenement life in hot weather, but the children needing it had medical atten-

tion, and the mothers such instruction as must result inevitably in much preventive work. The Floating Hospital is therefore a school in mother-craft, hygiene, and sanitation, as well as a remedial agency of great potency.

LIFE-SAVING WORK OF THE SEASIDE HOSPITAL

The most important salvage work of the Guild is done at the Seaside Hospital, which when finished as planned will be a group of commodious and attractive buildings, erected and equipped according to the most modern theories of fire prevention and sanitation. As yet, owing to a lack of funds, only two sections of the new hospital have been built, although the management had plans fully developed as long as eight years ago for a modern fireproof ward to replace the old frame building. Even with less than the facilities it has this year, there were treated there in the three and a half months of last season two thousand four hundred mothers and children. Of these, two thousand two hundred and one were discharged improved and cured, and one hundred and sixty-one patients who did not improve were transferred to more suitable institutions, among these being several tuberculosis cases temporarily received.

ITS COMMISSION AS A MATERNITY CONVALESCENT HOME

The trustees are interested in keeping the hospital in commission as a convalescent home for maternity patients during the eight months of the year it is now unused—the regular Guild work occupying only the season from June first until the middle of September. It would be impossible to name a more urgently needed or more beneficent use to which the hospital could be put in the off season than to allow it to become a refuge for poor mothers who are eligible only for the shortest possible stay in the much-patronized maternity hospitals, and who are obliged to leave before they are fully convalescent. Twenty thousand dollars would cover the cost of this humane work for the eight months, and in that time scores of mothers could be given rest and the skilful care which would save them from much suffering. At the Seaside Hospital is a lovely grove where mothers and children can spend hours in the open, and in the summer there is also available the never-ending delight of a fine bathing beach.

THOUGHTFUL SERVICE EVIDENCED THROUGHOUT

The thoughtful care of the Guild is evidenced by its inclusion in the hospital of all the children of the family, for the illness of an infant makes the presence of the mother there necessary, and in most instances there is no one at home who can look after the other little ones. This arrangement brings peace to the mother, who is usually more or less distracted by her anxiety for the sick child. The kindly forethought which has planned the boat, the hospital, and the whole system is shown anew in the provision of clothing for mother and children, which saves the mother the trouble of bringing anything from home except what she and her children have on. This spares her the necessity of doing a few family washings.

(Continued on page 70)



The bathroom is fitted with tubs, shower and medicated baths



A nurse with two of her happy little charges



No. 1876

No. 1877

No. 1878

No. 1879

VOGUE PATTERN DEPARTMENT

NO. 1876.—Charming afternoon gown of night blue cachemire de soie, trimmed with rat-tail cord in braided design. A new and distinctive feature is the one-sided tunic effect, which can be made in contrasting color or material, if desired. The waist is cut on kimono lines, with slashed sleeves and trimmed with cord, and the three-quarter under-sleeves of fine all-over lace are edged with two rows of cord and a fold of satin. The yoke and collar are of the same lace. The girdle is of black ribbon velvet two and a half inches wide. The skirt is two and a quarter yards wide and drawn in at the hem by band of same material, also three smaller bands below the knee hold in the fulness and keep the straight effect so popular now. The pattern of the waist is cut in 11 pieces, including the one-piece kimono lining. The pattern of the skirt and tunic is cut in 5 pieces, including the high-waisted girdle foundation. The material required for the skirt is $3\frac{1}{2}$ yards of 44-inch goods and $1\frac{1}{2}$ yards of 44-inch goods for the waist; 6 pieces of rat-tail cord; $\frac{1}{4}$ yard of all-over 20 inches wide; $\frac{3}{8}$ yard of net or batiste 45 inches wide for waist lining, $\frac{7}{8}$ yard of wide belting, and 1 yard of velvet ribbon $2\frac{1}{2}$ inches wide. Price, 50 cents for waist or skirt.

No. 1877.—A simple but smart walking frock for morning wear, made of tan serge of a coarse weave. The waist is fastened on the left side with tabs trimmed with black velvet buttons. The collar and cuffs

are of black striped velvet. The sleeve is set in with little or no fulness, ending with a tab on a black velvet cuff. The yoke and collar are of embroidered batiste. The skirt is two and a quarter yards in width and slightly high waisted, with side yoke sections. The panel front fastening at the left side has three tabs with black velvet buttons. An inset panel of striped velvet is let in on each side of this front panel, a smart treatment featured in the latest modes and one easily accomplished. This is an excellent design for a combination of two materials or even to use with all-over braiding. The waist pattern is cut in 15 pieces, the skirt is cut in 4 pieces, including the pointed yoke. The materials required for the skirt are $2\frac{3}{4}$ yards of 45-inch goods and $\frac{3}{4}$ yard of striped velvet. The waist requires $1\frac{3}{4}$ yards of 45-inch goods, $1\frac{1}{2}$ yards of silk 36 inches wide for the waist lining, $\frac{1}{4}$ yard of embroidered batiste for yoke and collar, 8 button molds, and 1 yard of velvet for collar and cuffs. Price, 50 cents for waist or skirt.

No. 1878.—A delightful model for evening wear, suitable for almost any age, made of blue and pink changeable taffeta, fastened at the back. The fichu is of fine figured lace with edging 15 inches wide. The waist and sleeves are cut in one; the sleeves are finished with a scalloped design, made of a small fold or strap of the same material. The soft draped girdle is of dull blue chiffon velvet. The skirt is two and a half yards in width, with a two-piece founda-

tion opening at back, with three flounces slightly gathered at the top of each, outlined at bottom with small quarter-inch strap or fold corresponding with sleeves. This gown is very becoming and dainty and quite new. The trimming all being made from the same material adds to the effectiveness of it. The pattern of the waist is cut in 7 pieces, including the kimono waist lining and foundation. The pattern of skirt is cut in 5 pieces, including the two-piece foundation and high waist belt. The material required for skirt is 3 yards of 36-inch goods and $2\frac{3}{4}$ yards of 36-inch goods for the foundation. The waist requires $1\frac{1}{2}$ yards of 36-inch goods, $1\frac{1}{4}$ yards of 36-inch material for the lining, $1\frac{3}{4}$ yards of lace 15 inches wide, $\frac{1}{2}$ yard of chiffon velvet 24 inches wide and $\frac{7}{8}$ yard of belting. Price, 50 cents for waist or skirt.

No. 1879.—Attractive tailored costume in marine blue serge. The coat is double-breasted, with long revers trimmed with white cloth braided in black soutache, and having a coat collar in back. The fronts and back are cut with side belt sections joining under the arms, giving a distinctive touch. The sleeve is put in with very little fulness and has a cuff of white cloth braided in black soutache. The four buttons are made of the serge. The high-waisted skirt is cut in two pieces, opening on the left side and measures two yards around the bottom, with a piece of white cloth braided in black soutache inserted at each side, as illustrated. This suit is extremely smart. The

over-arm seam which comes to the top of sleeve overcomes the sleeve difficulty which many dressmakers have. The pattern of the coat, including the lining, is cut in 13 pieces. The skirt is cut in 3 pieces, including small inserted pieces at hem. The quantity of material required for the skirt is $2\frac{3}{4}$ yards of 36 or 40-inch goods, and $\frac{1}{4}$ yard of white cloth. The coat requires 3 yards of 36 or 40-inch goods, $2\frac{3}{4}$ yards of silk 36 inches wide for the lining, $\frac{3}{8}$ yard of white cloth, 1 piece of thick soutache braiding, and $\frac{7}{8}$ yard of belting. Price, 50 cents for coat or skirt.

TO THE COUTURIERE

OF great interest and importance to the maker of costumes are the notes to dressmakers on page 66.

There the momentous questions are settled which have been debated and speculated over these last months. First the subject of the new tailored suit commands all-absorbing attention as to the length of the smart coat and the width of its skirt. Sleeves are given the consideration which is their due in view of the important rôle which they assume in costumes. The length of the sleeve, its cuffs, ruffles, the new armhole, all these points of cut and line are settled, with the leading French couturières as authority. Also the important subject of color and materials is fascinatingly detailed by our special envoy returned from the citadel of fashion.

This Big New Maxwell for \$1280

A 36 h p Touring Car—1912's Undisputed Leader

POWER, STYLE and RIGHT PRICE will determine the successful car of 1912. In building the new MAXWELL SPECIAL, the 36-horse power Touring Car for \$1280, the United States Motor Company has developed these elements to their utmost. Never before has such a car been offered at this price.

We realize that most cars today are reliable and efficient. Therefore, we set out to build a car that would outclass all others in these three essentials.

We instructed our corps of engineers to embody abundant power and surpassing style in this new car, knowing that our purchasing and manufacturing facilities enabled us to build the car at a lower price than any of our competitors.

When we were satisfied with the car, we found we could fix the price at the surprisingly low figure of \$1280.

The new 36-h. p. Maxwell Special unquestionably assumes instant leadership for 1912.



36 h p Touring Car \$1280
(Top Extra)

Power The secret of power in this new Maxwell Special is its $4\frac{1}{4} \times 5\frac{1}{4}$ long stroke, smooth-running motor.

Large valves, adjustable push rods, self-contained automatic oiling system, Stromberg carburetor, dual ignition with Splitdorf magneto and batteries, combine to produce more power and greater speed than will ever be needed.

The power is there for emergencies. Gear shifting is reduced to a minimum, as this car takes the steepest hills with ease.

Other mechanical features include large clutch discs, full-floating rear axle, sliding-gear transmission, drop-forged "I"-beam front axle and Columbia Honeycomb type of radiator. Wheel-base, 114 inches.

Style The new ventilated fore-door, flush-side vestibuled steel body, with inside control is the latest thing in motor car design.

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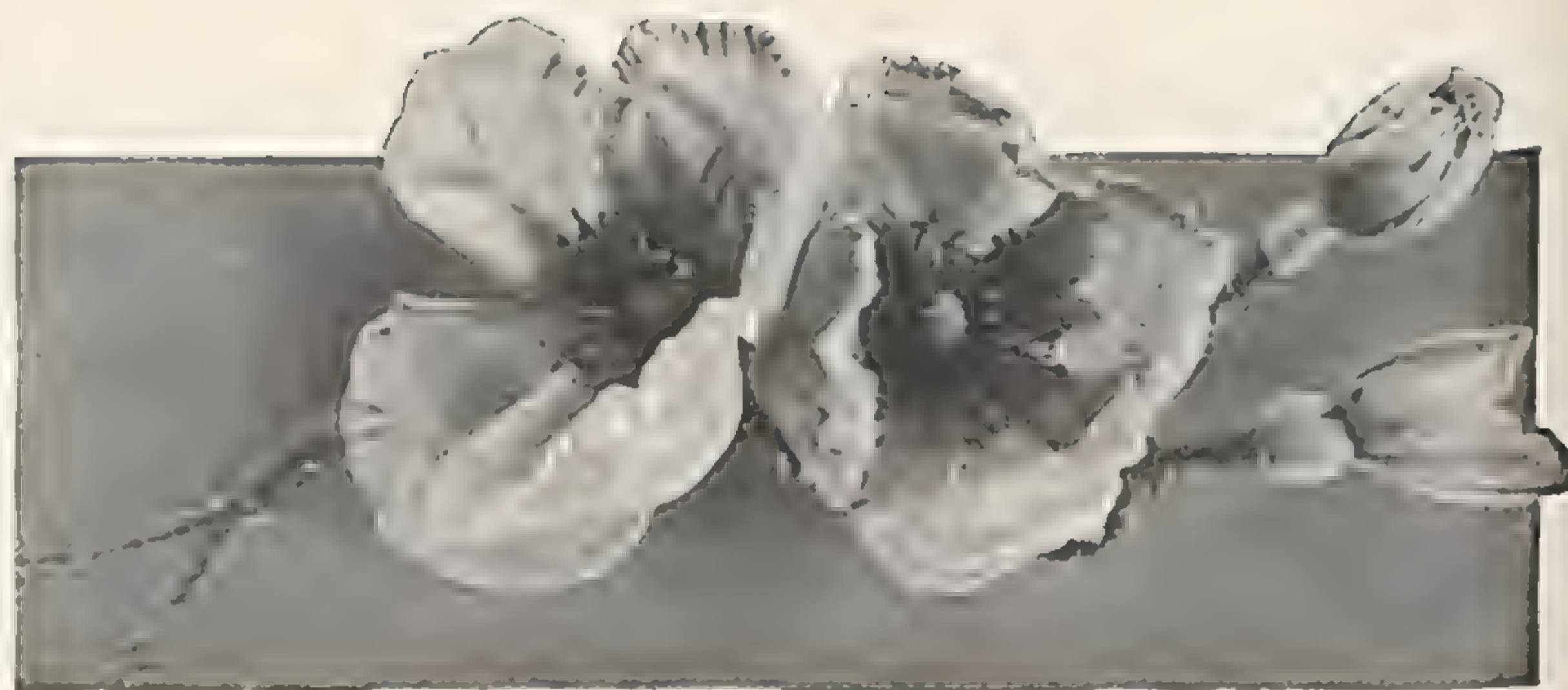
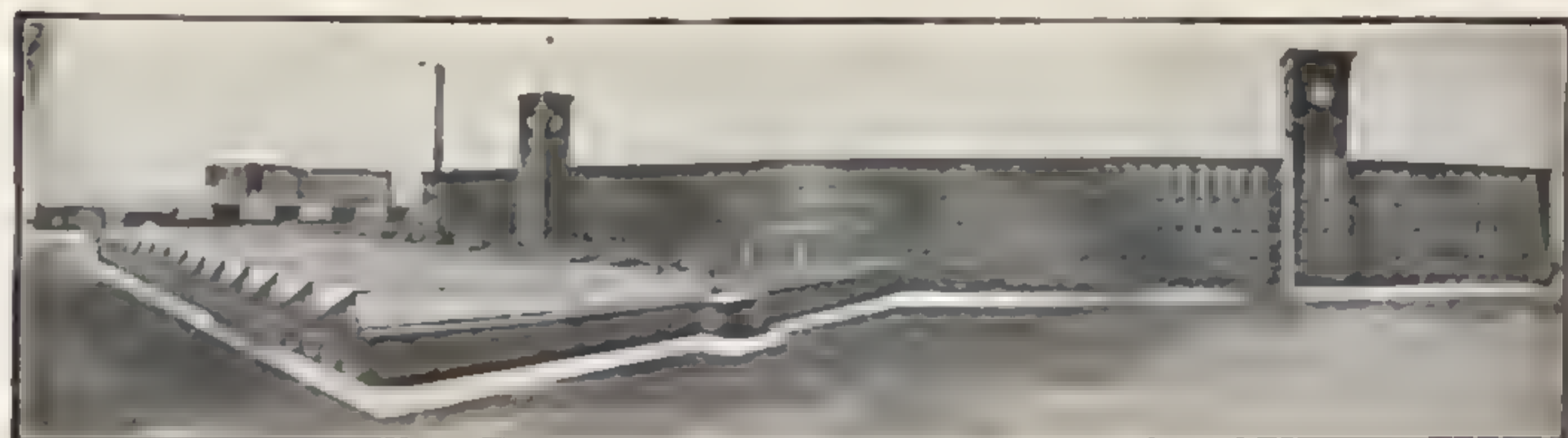
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The gold gauze poppy spray, when completed

MAKING RIBBON FLOWERS

Simple Directions That Make the Fashioning of These Charming Decorations an Enjoyable Pastime

MAKING ribbon flowers is a most fascinating pastime, and now that they are so much in demand for trimming hats and gowns and for hair ornaments the pleasure becomes a profit as well, for the cost is considerably less when made at home than when bought in an importing shop. The single large flowers, or the garlands of rosebuds, violets, etc., made of gold gauze are charming accessories to the coiffure, and there is an endless variety of uses to which the colored flowers may be put. The simple directions given in this article will produce charming results if carefully followed, but it must be borne in mind that the sketches are reduced from the original size, and therefore the actual figures given must be closely followed.

The gold gauze cloth used in the construction of the airy and dainty poppies may be obtained at the silk counter of any large shop for about one dollar per yard. Cut upon the straight or bias eight petals the shape of *a*, in Fig. 1. (Note carefully the measurements given.) Place these together in pairs, run stitches around the edges as indicated in *a*, turn right side out and press with a warm iron. Then gather at the bottom, as indicated in *b*, draw up tightly and fasten. Take a poppy stem with stamens on it, and sew the four petals firmly around beneath the stamens; then

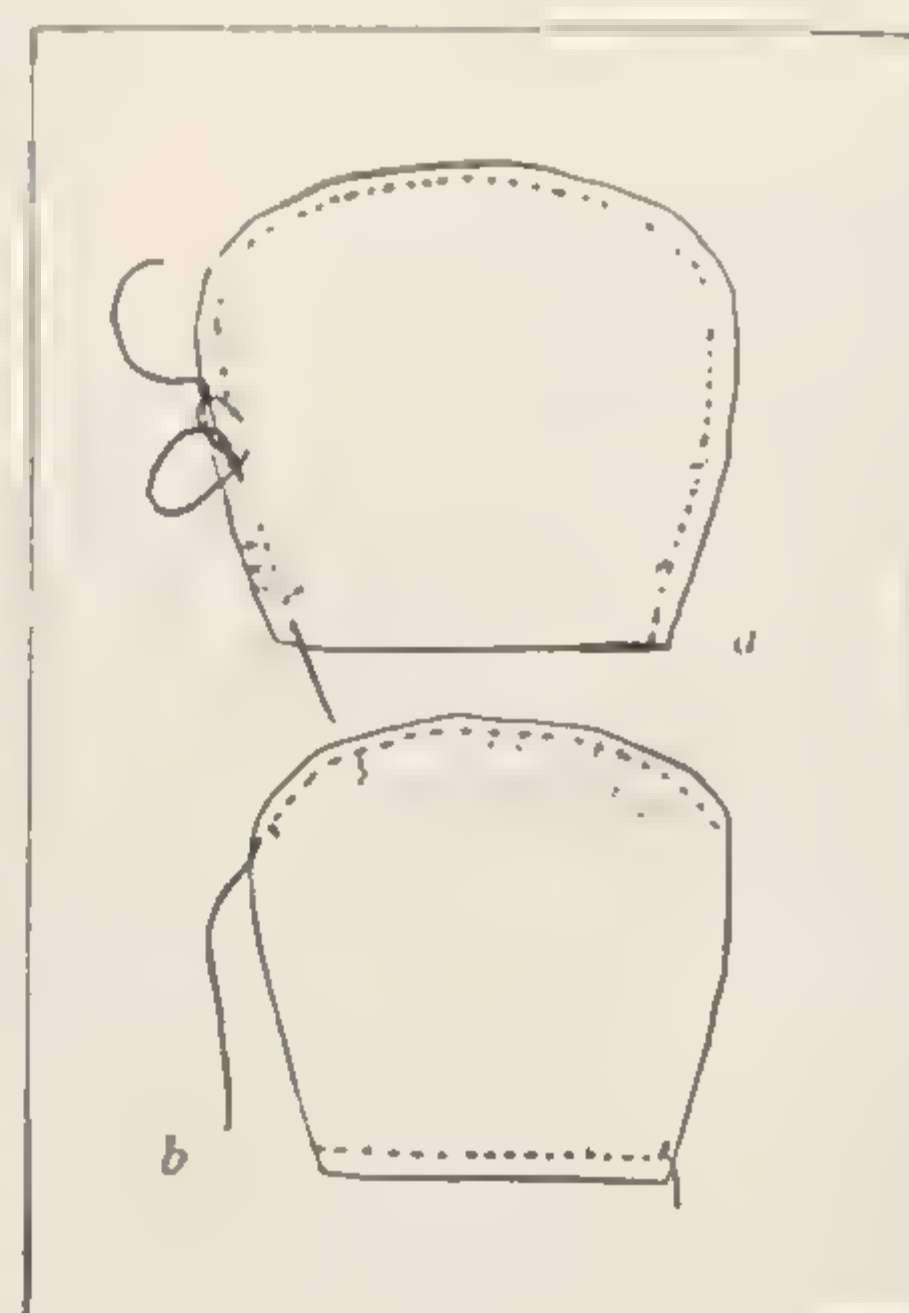


Fig. 1.—Pattern for cutting poppy petals. Extreme width should be 3 3/8 inches; height, 3 inches

GOLD GAUZE POPPIES

The seed pod is made by gathering a piece of gauze at top and bottom over a bulb upon the stem, leaving enough at the top to flute, after turning the raw edges inside.

Green poppy foliage may be used with the spray, or if gold foliage is desired, use the green and gild it with Sapolin. Red poppies may be made by substituting red satin messaline for the gold gauze.

insert the finger in the stamens and press them out flat, as they appear in the finished flower. In placing the petals together, the position of those opposite should balance, two being on top and two under. When finished, run fine stitches around the top edge of each petal, draw each up separately, and fasten till the gathers can be pressed down with a moderately warm iron. Then draw out the gathering thread and you have a crinkled-edged poppy.

For the buds, take a straight or bias piece four inches long and three inches wide, fold together, turn in the ends, gather at the raw edge and draw up. Sew this into a poppy stem that has a round bulb upon it. The edge may be crinkled the same as for the petals.

ENGLISH VIOLETS

No flower is more effective for corsage wear than the English violet, and a most natural effect can be obtained in the

(Continued on page 54)



Fig. 2.—The materials needed for the violet are very simple



Bunch of ribbon violets surrounded by leaves

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Black Velour trimmed, high purple velvet ear on left side. Fancy feather wing on other side trimmed high, of same color.

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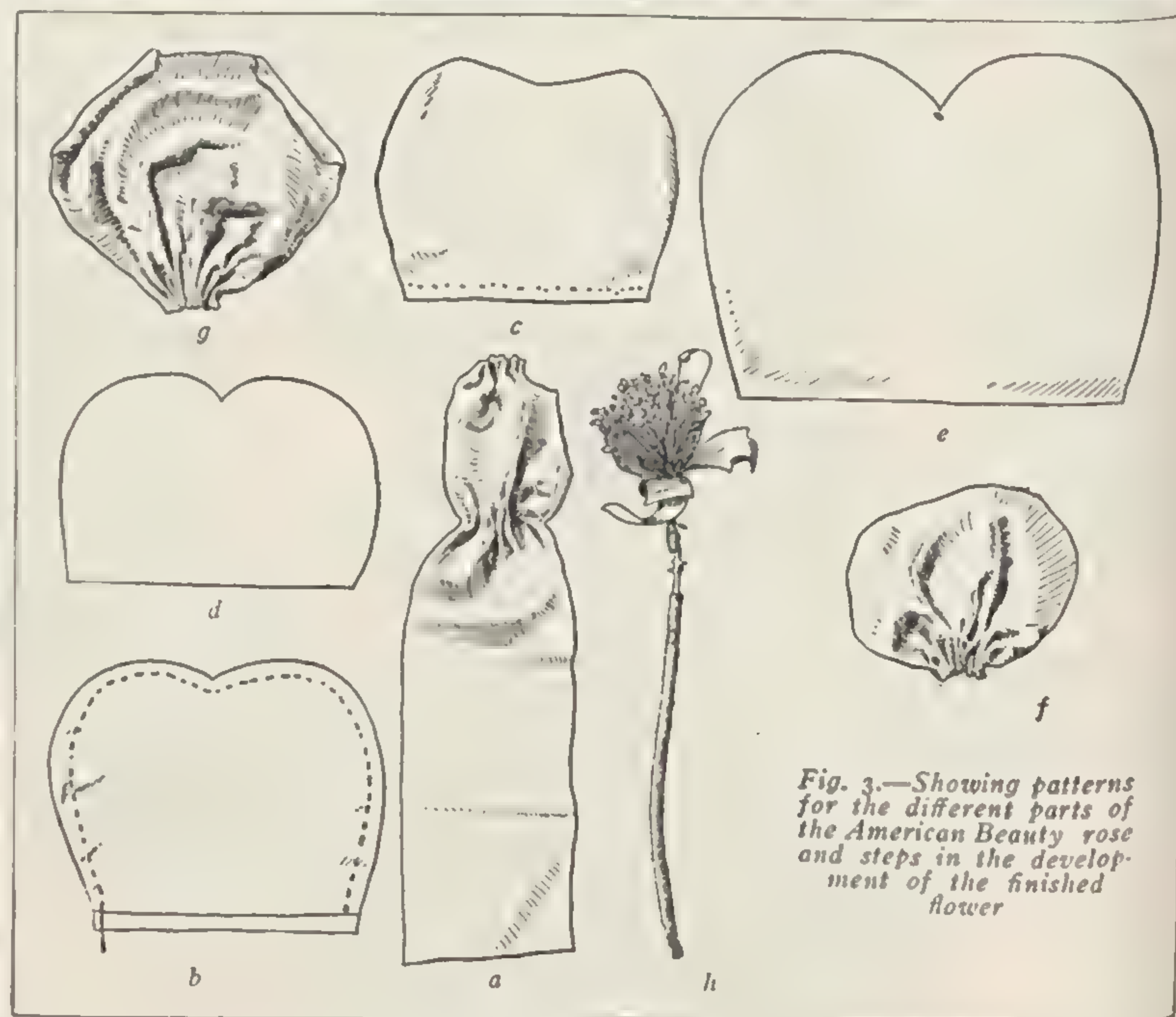


Fig. 3.—Showing patterns for the different parts of the American Beauty rose and steps in the development of the finished flower

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MAKING RIBBON FLOWERS

(Continued from page 52)

ribbon flowers if care is used to select the correct shade of ribbon. If the bunch of violets, when not in use, is kept in a box with a bag of violet sachet, the delightful odor adds a touch of reality. Garlands of violets about nine inches long, made from two violets laid side by side and twisted upon a green-covered wire, suit the present

style of coiffure admirably. To make the single violets, use a soft messaline silk ribbon three-quarters of an inch wide. Cut a strip five and a half inches long, gather at the end, draw up, and fasten the gathers closely. (See a, Fig. 2, page 52.) Do not break the thread, but carry the needle on (Continued on page 56)



Fig. 4.—a and c, working patterns for making apple blossoms; b

and d, developing the flower and bud. The photograph shows the finished sprig

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MAKING RIBBON FLOWERS

(Continued from page 54)

about an inch farther and gather across the ribbon again. Draw this down to the end that was first gathered and fasten; then gather on another inch, and so on until you have five petals gathered one on top of the other. Pull into the shape of a violet and make the center by sewing over and over four or five stitches of yellow embroidery floss.

Take a green-covered wire about four inches long, bend back one end closely, sew violet to the loop made by bending wire back, and gather the end of each complete petal tightly to form a rounded point, as in *b*. Now fold a piece of green silk, cut a calyx like *c*, and glue to the back of the violet. If the flowers are massed close together, or if the bunch is large, the calyx need not be used and only a spray of green leaves may be employed.

THE AMERICAN BEAUTY ROSE

The American Beauty rose is not only one of the easiest of flowers to make, but also one of the handsomest when completed. The materials needed are a stem with calyx and stamens, a spray of leaves, and two shades of ribbon called "Jack Rose," which may be secured at the ribbon counters of the larger shops or at any millinery establishment. The lighter shade of ribbon should be used for the outside of the petals, so that when the edges are turned back the turnover shows the darker tone.

First, take a bias strip of ribbon five and a half inches long by six wide and fold together lengthwise. Run stitches across the end as in *a*, Fig. 3, draw up tightly and fasten thread, bearing in mind that the folded edge of the ribbon is to be used for the top of the petals. Then gather four more times at equal intervals, as indicated, the last gathering coming at the other end. When gathered, place and sew close to the stamens (*h*) just above the green calyx. These petals form the heart of the rose. Now cut five light and five dark pieces of ribbon the shape of *b*, three and one-eighth inches wide by two and one-half deep, and fasten one light and one dark one together by stitches around the curved edge, as shown in the sketch. Notch at the top, turn right side out, as shown in *c*, and press in a book under a heavy weight. Cut from each of the two shades five pieces like *d*, two and seven-eighths inches wide by two deep; and five like *e*, four and a quarter inches wide by three and a quarter deep. After running these together as before (either by hand or upon the machine) turn and press, gather across the bottom, as shown in *c*, and draw up and fasten as in *f*. The edges of the outside petals may be rolled over tightly and blindstitched, or carefully glued down, as indicated in *g*.

Then begin sewing the petals around the center of the rose, in the order of size, commencing with the smallest and always allowing the edge of a petal to underlie another petal on one side and overlap one on the other. After all the petals are firmly sewed in this way upon the stem draw the middle petals closer by an invisible fastening near the top of the rose, leaving one or two of the outside ones to look as if nearly ready to fall off.

For the buds, cut two petals more like *d*, using the previous dimensions, and sew and turn as for the rose, leaving the light shade for the outside, as before. Place around the stem and fasten very close to ward the top. Then bring the green calyx up over the bud and glue into place.

APPLE BLOSSOMS

To make apple blossoms use pink and white messaline ribbon one inch wide.

Cut a piece of pink and one of white, each one and a quarter inches long. Lay a white one on top of a pink so that the right sides come together, round the corners off and run stitches around the top as in *a*, Fig. 4, on page 54. Turn right side out and press lightly with iron or closely between thumb and finger. Gather

at the bottom, about one-fourth inch from the edge, and cut away the sides, leaving a small end to wind silk over, as in *b*. Cover the bottom with a pale green filo silk and then wind with the same. After making five petals in this way, take some yellow stamens on a wire and sew the petals around it, using the white side for the inside. Then cut a calyx like *c* from green silk or old artificial leaves, glue around the stem close to the flower at the back, and the apple blossom is finished. Use three or four of these in each cluster with buds and sprays of leaves, and then fasten the clusters to a larger or double wire. Some of the blossoms may be pulled closer together to look like half-blown ones, and the others left wide open. All-white ribbon may be used for a few of the flowers, to give more variety.

For the buds, fasten a small ball of cotton to the end of a wire, draw a square of pink ribbon over it, wind or gather it close to the wire; then sew firmly and wind below with green silk. Cut a calyx as before and glue upon the bud, as in *d*.

For stems, use a bias piece of green silk and wind the wire, first turning one edge of the silk in, so there will be no raw edges. After the whole spray is completed, take a strip of grayish-brown silk cut upon the bias, turn one edge down, and wind the larger wire that forms the main stem or branch. If so desired, the main stem may be tinted with water colors to resemble an apple tree branch.

AS SEEN BY HIM

(Continued from page 25)

not interfere with the different heads of departments. The furnishing of his houses is left to the taste of town upholsterers, and often the selection and purchase of pictures and works of art is intrusted to dealers in such commodities. He is overwhelmed by begging letters, and he knows that he cannot spend any more than so much on his own bodily pleasures and comfort, and the consistent division of the rest demands considerable labor and anxious thought."

The situation is not changed since Thackeray's day, and as the hospitable season approaches, the question affords considerable food for thought. I am sure that Vogue's readers will pity the "sorrows of a rich young man."

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AN ARDENT AMERICAN. By MRS. RUSSELL CODMAN. NEW YORK: THE CENTURY COMPANY, \$1.20 NET.

MRS. CODMAN has accomplished a new and entertaining kind of international romance. Her heroine, a girl of eighteen, born and bred in France, but of American parentage, and herself an "ardent American," comes to the United States to visit her grandmother, and here her adventures begin. The author relates with delightfully picturesque effect the incidents of the young Franco-American's life in contact with the land of which she has long dreamed with a fervor of patriotism. Her adventures are agreeably pointed by the slightly French tone of her English. Again the impact of her French conventions and social habits upon the facts of American life is deliciously emphasized in the narrative. The heroine, both beautiful and charming, is taken to West Point, to Newport, to Lenox and elsewhere in America, and she fits to a nicety into the life about her wherever she goes. Later she returns to Europe and once more comes to America, where she has admirers of a far different sort from those attending her first visit. In the end the unexpected happens, and the book closes with the ardent American confirmed in her allegiance to the land that ought to have been that of her birth. Mrs. Codman has made an extremely clever little book—light as thistledown, but agreeably humorous in phrase and situation.

THE LEGACY: A STORY OF A WOMAN. By MARY S. WATTS, AUTHOR OF "NATHAN BURKE," ETC. NEW YORK: THE MACMILLAN CO., \$1.50.

As "Nathan Burke" was by far the most notable novel by a new American author that has appeared in a dozen years, curiosity was piqued by the announcement of another story by Mary S. Watts. We have that other story in "The Legacy," and the new book is of sufficient weight and significance to create a genuine public interest in whatever may come from the same hand. Many of the qualities that make "Nathan Burke" a highly notable attempt in fiction of the larger kind reappear in the new story, and along with them perhaps other qualities that further entitle the work of the author to the living interest of her public. The resemblance in style to Thackeray is accentuated in the new story, and the method also is decidedly Thackerayan. This resemblance is not any mere slavish imitation, however, and the author has a self-possession and certainty, and a gift for producing the definite effect that she seeks, rarely seen in the hothouse-grown young novelists of the day. On this account it is the more incomprehensible that a gross grammatical blunder should have escaped the vigilance of the author's revision. The humor of this new book, as of its predecessor, is ripe and deliciously sly, feminine, yet robust with the vigor of one who knows life and observes human foibles with amused sympathy. Indeed, it is in the quality of humor rather than in any other that "The Legacy" surpasses "Nathan Burke," and the latter has humor of exceeding richness.

Like "Nathan Burke," "The Legacy" has grave structural weaknesses, or perhaps it would be fairer to say that it has defective proportion. Its larger structural plan is far superior to that of "Nathan Burke," but one feels that the elaborate preparation, involving the painstaking and minute creation of environment, local color, and background, is hardly justified by the dénouement. The brilliant detail of the book is insufficiently subordinated to the general theme. As to detail, here the author shines almost as brilliantly as in "Nathan Burke." The absolute fidelity of her scenes is something not approached elsewhere in recent American fiction, hardly surpassed in any but the greatest novels. There is no faltering, no uncertainty of stroke, no hesitation in the choice and application of shade and tint to the local color of the picture, and the result is such as can be compassed by none but a master hand. The marvel of the book lies really in the perfection of such detail, and it prom-

ises much for the future of the author. Heredity is the central theme of the book, though it is not too insistently thrust forward. The heroine, if such she may be called, is an extremely subtle and successful study. So are at least half a dozen other characters. Perhaps none of the subordinate characters equals the best of those in "Nathan Burke," but the variety of the book in this matter is very remarkable. The whole Breen tribe must live for any attentive reader, and seem almost as real as the neighbors with whom he has been bred from childhood. The author's social gamut is wide, and she is sure of her touch whatever the rank of her characters. "The Legacy," though hardly so great a book as "Nathan Burke," is in some respects a better book. Certainly it is surpassed in recent American fiction by "Nathan Burke" alone, and it leaves one with the hope, and almost the expectation, that the author may give us the greatest American novel yet written.

DEMETER'S DAUGHTER. By EDEN PHILLIPOTS. NEW YORK: JOHN LANE COMPANY, \$1.35 NET.

Here is another of Mr. Phillipotts's novels of peasant life in the Dart valley. As usual, he deals with the primal human passions in a fashion of naked simplicity that leaves upon the reader a strong impression of truth and reality. The talk is mostly in the rustic dialect, though most of the characters use a rather full vocabulary. As usual, Mr. Phillipotts is so enamored of his rustics and their mode of life that he prolongs scenes and dialogues far beyond the point at which they continue to have dramatic value in the furtherance of the story. In this respect he is far inferior to Thomas Hardy, who manages, while creating an elaborately detailed setting for his stories, to keep everything else properly subordinated to the business in hand, which is the display of plot and character. Again Mr. Phillipotts introduces highly effective descriptive bits, but makes them somewhat extraneous to the story. Many of the characters are poignantly true, and the movement of the tale is always interesting, in spite of the clogs which the author puts upon his motive power. The book has great merit.

THE EARLY HISTORY OF JACOB STAHL. By J. D. BERESFORD. BOSTON: LITTLE, BROWN & Co., \$1.35 NET.

Something in the title of this story suggests the rather formless character of the tale. It is a study of heredity, environment, physical limitations, and the reaction upon all these conditions of a lively and thoughtful character. The worst fault of the book is its tedium. Its best quality of style lies in the easy and straightforward method of narration. Stahl himself is a really interesting study of character in the making, but so much can hardly be said of any other of the dramatis personæ.

WORLD LITERATURE AND ITS PLACE IN GENERAL CULTURE. By RICHARD S. MOULTON, M.A. (CAMP.), PH.D. (PENNA), PROFESSOR OF LITERARY THEORY AND INTERPRETATION IN THE UNIVERSITY OF CHICAGO, AUTHOR OF "SHAKESPEARE AS A DRAMATIC," "THE MODERN READER'S BIBLE," ETC. MACMILLAN & COMPANY, \$1.75 NET.

"This book," says Professor Moulton's preface, "presents a conception of world literature, not in the sense of the sum total of particular literatures, but as a unity, the literary field seen in perspective from the point of view of the English-speaking peoples." What the author has attempted here is an examination of the great literature of the world, especially in its relation to the culture of the English-speaking peoples. He traces the elements from which English literature has sprung, and in doing so indicates his general impression as to the value and import of the literature that we call classical. Later he shows how narrowing is the effect of an exclusive preoccupation with classical masterpieces, while wisely

(Continued on page 60)

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WHAT THEY READ



(Continued from page 58)

insisting upon a wide acquaintance with such works. Toward the close of his book he acutely notes the dry results of having our young people read the classics of the Greek and Latin tongues while they are as yet very imperfectly acquainted with those languages. From such studies linguistic knowledge and mental discipline may be expected, but hardly literary culture. He soundly recommends the reading of Greek and Latin masterpieces in excellent English translations.

Much of Professor Moulton's book is given to the rapid discussion of what he calls the "five literary Bibles," in which he includes the Holy Bible, Shakespeare, Milton and Dante, classical epic and tragedy, and versions of the Faust legend. The least satisfactory of these discussions is that having to do with Shakespeare, while his treatment of Milton is veritably illuminating.

In a chapter on collateral studies the author discusses the Koran, the Arabian Nights, the Vedic Hymns, Omar Khayyam, Ossian, the Norse epic of Sigurd and the Finnish epic of The Kalevala. For comparative reading he urges the various treatments of the Alcestis story and of the Bacchanals, together with the Song of Solomon and the Indian Song of Songs, as given in Sir Edwin Arnold's poetry. Essays and lyrics are treated under the general head "literary organs of personality." Plato, Lucretius, Aristophanes, the great novelists, Spenser, Cervantes and others appear under the head of "strategic points in literature." Here, too, are Erasmus, Bacon, Molière and Rabelais. General considerations occupy the closing chapters of a most significant and inspiring book.

THE WOMAN-HATERS: A YARN OF EASTBORO TWIN-LIGHTS. BY JOSEPH C. LINCOLN, AUTHOR OF "CAP'N ERI," "CY WHITTAKER'S PLACE," "KEZIAH'S COFFIN," ETC. ILLUSTRATED. NEW YORK AND LONDON: D. APPLETON & Co., \$1.25 NET.

Mr. Lincoln does injustice to his little book when he speaks of it in the preface as "merely a summer farce-comedy." It is, indeed, a farce-comedy in some of its aspects, but it is also somewhat more. There is too much native realism in his characters for them to be accepted quite so lightly, though in plot and incident the tale is farcical. Seth Atkins is an excellent Cape Codder, and others of the simpler folk are done with equal faithfulness. John Brown, the gilded youth, seems less exact to the facts of life, or at all events he is less pungently flavored, though his *sang-froid* is well conveyed. The humor of the tale is its great charm. Few readers will feel their curiosity much piqued by its double mystery. Only the sternest of readers will get through the scene in which Brown, the pup, the lobster and the boiling water are concatenated without a good deal of side-shaking and some audible laughter. There are other good things of a more mildly humorous quality, and, indeed, there are few tedious passages in the volume. It should be explained that the book is considerably more than an expansion of Mr. Lincoln's short story bearing the same title.

JOHN SHERWOOD, IRONMASTER. BY S. WEIR MITCHELL, M.D., LL.D., AUTHOR OF "HUGH WYNNE," "THE ADVENTURES OF FRANÇOIS," AND "CONSTANCE TRESCOTT." NEW YORK: THE CENTURY Co., \$1.20 NET.

This late fruit of Dr. Mitchell's literary activity is dedicated to the memory of his friend and publisher, Richard Watson Gilder. Dr. Mitchell appears here almost in the class of the nature writers, for he places his hero in the wilds of Maine in direct contact with nature, human and inanimate. There is also some interesting psychology, as might be expected from so eminent a specialist as the author, conspicuously a study of physical cowardice outgrown. The third of the book given to the scenes in and about Philadelphia drags rather tediously, but the doings in Maine

have genuine interest, and several of the incidents are related with a liveliness and power that betray no sign of the author's more than eighty years. It cannot be said that the love stories greatly interest the reader, but several of the persons in the Maine

wilderness have reality and significance. The book is formless, and in this perhaps it betrays the weariness of old age. One feels that with the same materials the author might have produced twenty years ago a well-knit and coherent story with its parts properly subordinated and its main motif distinctly emphasized. Those who have known Dr. Mitchell's earlier work will find it interesting to compare this late fruiting with what has gone before.

THE LAND OF TECK AND ITS NEIGHBORHOOD. BY S. BARING-GOULD, M.A. WITH FIVE PLATES IN COLOR AND FORTY-THREE OTHER ILLUSTRATIONS, TOGETHER WITH A MAP. LONDON: JOHN LANE, THE BODLEY HEAD; NEW YORK: JOHN LANE COMPANY, \$3.50 NET.

Timely in view of the coronation is this handsome and genuinely interesting book upon the possessions of the family to which the present Queen of England belongs. Appropriately enough, the frontispiece to the volume is a colored portrait of the Queen as she was in her youth, a wide-mouthed, frank-eyed, vigorous and somewhat crude-looking woman. Teck, as described by the author, is a picturesque land of picturesque history and tradition. The little towns are full of quaint survivals, not only architectural, but customary, and the larger history of the principality is full of interest. So, too, is local tradition, as that of the way in which the inhabitants of Gutenberg learned the excellence of the potato, a tale that has some remote resemblance to Lamb's "Dissertation upon Roast Pig." The illustrations have much picturesque charm. One of the colored prints shows that enormously fat Duchess of Teck who was the mother of the Queen, but the courtly artist has somewhat reduced her flesh.

THE NEWEST BOOKS

"FIRST Aid in Nursery Ailments" (New York: Sturgis & Walton Company, 50 cents net), by Emily Lincoln Coolidge, M.D., is a qualified expert's precepts for the meeting of sudden exigencies in the lives of children. The book is small, but it covers a great number and variety of matters that concern the mother.

E. P. and R. F. Prentys have written for William R. Jenkins Company, publishers, of New York, a pocket volume entitled "French for Daily Use," the French of which has been revised by Louis Ferdinand Richard. The book is intended for those who are rusty in their French, but who wish to travel in France and in other lands where the language is used. There is no grammatical matter except a list of cardinal and ordinal numbers, but the whole volume, a trifle over one hundred and fifty pages in length, contains phrases for a great many occasions, as arrival and departure, dining, theatre-going, the visit to the dentist, shopping, sightseeing and the like. Pronunciation is not indicated.

RECENT FICTION

IN "The Justice of the King" (The Macmillan Company, New York; \$1.20 net), by Hamilton Drummond, author of "The King's Scapegoat" and other novels, we have a tale of Louis XI, the Dauphin Charles, Philip de Commines, Francis Villon, La Mothe and others. The author makes his people talk in the approved fashion of folk in the historical novel, though without any attempt at archaism. Those who care solely for a romantic story will enjoy "The Justice of the King," but those who demand something more must look elsewhere.

(Continued on page 62)

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WHAT THEY READ



"Yellowstone Nights," by Herbert Quick, author of "Alladin & Co.," "Virginia of the Air-planes," etc. (Indianapolis: The Bobbs-Merrill Company), is a series of stories turned by a miscellaneous party making a tour of the National Park. Most of the tales are Western American, with appropriately decorative slang.

Francis Perry Elliot's new story, "The Haunted Pajamas," is an extravaganza of the kind that the Bobbs-Merrill Company likes to feed to a reading public rather fond of wind pudding. Of course it is told autobiographically. It is a comfort to see in the very last picture in the book a lady in a décolleté lilac gown burning the pajamas in the grate fire.

"Torchy" (New York: Edward J. Clode, \$1.25 net) is another of Sewell Ford's studies in office-boy slang. Of course the fly office boy such as Mr. Ford loves to picture never existed except in the imagination of the author, or perhaps as the result of conscious imitation upon the part of some of Mr. Ford's young readers. Like the light that never was on land or sea, however, this office boy not, according to nature has his own peculiar charm and interest. He would be unendurable in real life; in Mr. Ford's fiction he is an entertaining exaggeration, the saucy youth raised to the n'th power. Torchy, the hero, is red headed, as perhaps the sophisticated have guessed. He is a peculiar product of New York, with all the wisdom of Wall Street garnered in his youthful and sanguine head. As a lesson in the latest and most picturesque slang the book is most enlightening.

Again the aeroplane in romance, this time in Max Pemberton's new story, "White Motley" (New York: Sturgis & Walton Company, \$1.30 net), a tale of a charming woman and a man reputed stupid, but really something far better. The fascination of aeronautics is well conveyed in the story, and the romance is sufficiently interesting to hold the reader. There are worse stories of adventure on land and sea than this of adventures in the heavens.

"Dawn of the Morning" (Philadelphia and London: J. B. Lippincott Company, \$1.25 net), by Grace Livingston Hill Lutz, is the conventional novel of aristocratic life in America, as conventional as Anna Whelan Betts's pretty frontispiece in colors.

"Miss Billy" (Boston: L. C. Page & Co., \$1.25 net), by Eleanor H. Porter, is a romance calculated for the latitude of Boston, with the scene laid in Beacon Street. The heroine is smuggled into a bachelor household of glacially high society in Boston by means of a misunderstanding as to her sex. Of course, given such a situation, all sorts of humorous and romantic things may follow, and in this instance they do.

"A Rose with a Thorn" (New York: D. Appleton & Co., \$1.25 net) is an Anglo-American romance by Priscilla Craven, who wrote "The Pride of the Graftons." It contains an airship, but otherwise is essentially early Victorian.

Henry Kitchell Webster's romance, "The Girl in the Other Seat," is that of a professional chauffeur, a racing expert, the best of his trade in America. Of course he is a hero, and of course he is extremely human. The author adopts the finality of tone that characterizes those who write of heroes. You are made to feel at every page the quality of the great racer. There is a close correlation in the matter of sports, and the qualities of pluck, endurance, skill and nerve demanded in all physical contests naturally generate a certain type of man common to the race course (whether he be mounted on a horse or in a huge auto), to the arena, to the football field, and to the off-coast courses where yachts sail in competition. Mr. Webster's hero is the type of the highly developed "sporting" man. His adventures are told with workmanlike skill, though the resultant book is for a season only.

"Phrynette" (Philadelphia: J. B. Lippincott Company, \$1.25 net), by Martha Trolly-Curtin, though calculated for the longitude of Greenwich, is likely to amuse a considerable number of readers on this side of the Atlantic. The girl of the title rôle

is a French mademoiselle suddenly transferred from Paris to the house of an English aunt in London. Her adventures in the new and strange land furnish an opportunity for amusing contrasts between the forward child of French birth and breeding and her English entourage. Phrynette tells her story in the first person, with the interjection of many French phrases. She has a sort of wise innocence, a vast deal of natural coquetry, and plenty of courage and loyalty. Of course the situation is essentially romantic, and the author has made the most of it. Light as thistledown, the book has a good deal of distinction and much piquancy, while it is sufficiently sweet and clean to satisfy the most exacting moralist.

FOR AND ABOUT CHILDREN

Dr. J. P. Crozier Griffith's manual, "The Care of the Baby" (Philadelphia: J. B. Saunders Company, \$1.50), appears now in a fifth edition, "thoroughly revised." This book, issued originally in 1895, has proved so popular that it has had several printings in each of its previous editions, and no doubt the fifth edition will prove equally attractive. Dr. Griffiths, a physician of wide experience with children and infants, and of high repute in his profession, furnishes in this manual an invaluable guide to mothers. It is fully illustrated, its text is clear and non-technical, and its advice is highly practical. Almost every problem that the mother of a young child must face is touched upon in this work. The book has 440 pages of text and a copious index.

"The Young Idea: A Neighborhood Chronicle" (New York: John Lane Company, \$1.25 net) is a new story of child life by Parker H. Fillmore, with piquant illustrations by Rose Cecil O'Neill. Mr. Fillmore writes of a certain mischievous Margery and the trouble she made for a coddled little boy next door and for various other folk. These tales are not as killingly funny as some others dealing with American child life, nor are they quite as drolly human as the best English tales of the young, but the conspiracy of Grandmother with the two children was surely a fine conception, and it is well worked out.

Margaret Westrup, whose story, "Elizabeth's Children," has reached its sixth edition, writes another book dealing with childhood, "Phyllis in Middlewych" (London: John Lane, the Bodley Head; New York: John Lane Company, \$1.50), which is extremely English in tone and local color. Phyllis is a naturally human sort of child who sets a pernicious example to the disciplined and well-ordered little neighbors of Middlewych, and out of the contrast between her and her surroundings comes the mild humor of the tale. Nothing could more clearly accentuate the difference between country life in America and country life in England than this picture of British childhood.

The boy scouts begin to take their place in literature. Rupert Sargent Holland has written a "juvenile" entitled "The Boy Scouts of Birch-Bark Island" (Philadelphia: J. B. Lippincott Company, \$1.50), a story of adventures ashore and afloat, told with vigor and naturalness. Herbert Pullinger supplies well-drawn and cleverly composed illustrations.

"The Captain of the 'S. I. G. S.'" (Boston: Little, Brown & Co., \$1.50), by Etta Anthony Baker, is a tale of miscellaneous adventure by a group of boys living on Staten Island. It is told with lively vigor, and sufficient truth to boy nature. H. Burgess furnishes several excellent illustrations, which are far above the average of such work in current fiction, whether for young folk or adults.

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of unusual fragrance.

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If your dealer cannot supply you remit \$3.75 to us and we will send you a 2-oz. bottle.

W. BURTON
& CO.
75-77 Barclay St.
New York.



S O C I E T Y

New York

DIED

Morgan.—At Newport, on July 27th, William Rogers Morgan, aged 60 years.

Peckham.—On July 27th, Walton M. Peckham.

Shepard.—On July 28th, Edward Morse Shepard, aged 60 years.

ENGAGED

Burt-Clark.—Miss Helen Ashton Burt, daughter of Mrs. M. M. Burt, to Mr. Raymond Skinner Clark, of New York City.

Force-Astor.—Miss Madeleine Talmage Force, daughter of Mr. and Mrs. William H. Force, to Colonel John Jacob Astor.

Prentice-Collins.—Miss Arietta Hope Prentice, daughter of Mr. and Mrs. William Packer Prentice, to Mr. Stephen Willets Collins.

Sherman-Camoys.—Miss Mildred Sherman, second daughter of Mr. and Mrs. William Watts Sherman, to Ralph Francis Julian Stonor, Lord Camoys, of England.

WEDDINGS TO COME

Anderton-Montant.—On September 16th, at the bride's country residence, Cedarhurst, L. I., Miss Alice Anderton, daughter of Dr. and Mrs. William B. Anderton, to Mr. Louis Townsend Montant.

Loomis-Thorne.—On September 16th, at Tuxedo, Miss Julia Loomis, daughter of Mrs. Henry P. Loomis, to Mr. Landon K. Thorne.

Rutherford-Mills.—At Normandy Château of Mr. and Mrs. William K. Vanderbilt, on September 20th, Miss Margaret Rutherford, daughter of Mrs. William K. Vanderbilt by a previous marriage, to Mr. Ogden Livingston Mills, son of Mr. and Mrs. Ogden Mills.

Wallace-Kernochan.—On October 10th, at the Church of the Transfiguration, Mrs. Nathaniel D. Wallace, of New Orleans, to Mr. Henry Kernochan.

Atlanta

ENGAGED

Dodd-Adair.—Miss Julia Dodd, daughter of Mr. and Mrs. Gus T. Dodd, to Mr. Forrest Adair, Jr.

Boston

ENGAGED

Young-Emmons.—Miss Margaret Young, daughter of Mrs. Benjamin L. Young, to Mr. W. B. Emmons.

WEDDING

Blake-Lindsay.—On August 7th, in Trinity Church, York, Maine, Mr. J. A. Lowell Blake and Miss Anne B. Lindsay, daughter of Mrs. John S. Lindsay.

Buffalo

DIED

Knight.—At Bogalusa, La., on August 5th, Erastus C. Knight, Jr., son of Mr. and Mrs. Erastus C. Knight.

ENGAGED

Linderman-Stockton.—Miss Mary Evelyn Linderman to Mr. Richard Stockton, son of Mr. and Mrs. Lewis Stockton.

Chicago

ENGAGED

Willis-Kauffmann.—Miss Edith Charlotte Willis to Mr. Rudolph Max Kauffmann, son of Mr. and Mrs. Rudolph Kauffmann, of Washington, D. C.

WEDDINGS

Chalmers-Ducat.—On August 2nd, Dr. Thomas G. Chalmers, of New York, and Miss Elizabeth Ducat, daughter of the late Major General Arthur C. Ducat, U. S. A., and Mrs. Ducat, of Chicago.

Volz-Morris.—On August 5th, Mr. Otis Bryant Volz and Miss Marguerite Morris, daughter of Mr. and Mrs. Robert Morris.

Los Angeles

DIED

Cross.—On August 5th, Captain John Cross.

New Orleans

WEDDINGS

Ferchand-L'Hote.—On August 9th, at St. Joseph's Church, Mr. John B. Ferchand, Jr., and Miss Alma L'Hote.

Norman-Scotterly.—On August 10th, in Columbus, Mississippi, Mr. Ernest Bryant Norman and Miss Elsie Gertrude Scotterly, daughter of Mr. and Mrs. George Scotterly.

Pradillo-De Ben.—On August 15th, at St. Louis Cathedral, Mr. August E. Pradillo and Miss Marie Anita de Ben, daughter of Mr. and Mrs. J. A. de Ben.

Pittsburg

DIED

Carnegie.—At Saranac Lake, August 6th, Coleman Carnegie.

ENGAGED

Bloodgood-Dilworth.—Miss Vera Bloodgood, daughter of Mr. Hildreth K. Bloodgood, to Mr. De Wees Dilworth, of New York City.

Jutte-Knox.—Miss Augusta G. Jutte, daughter of Mrs. William C. Jutte, of Arcola, Pa., to Mr. Irving Gilles Knox, of New York City.

Richmond

DIED

Enders.—On August 4th, 1911, Emily A. Enders, widow of John Enders, Jr.

St. Paul

WEDDING

Holland-Nichols.—On August 5th, at Williamstown, Mass., Mr. Edward Morton Holland and Miss Elsie Nichols.

San Francisco

DIED

Galpin.—On July 14th, at the Adler Sanatorium, Philip G. Galpin.

WEDDING

Baker-Hunt.—On August 9th, at St. Luke's Church, Mr. Herbert Baker and Miss Natalie Hunt, daughter of Mrs. Randall Hunt.

Washington

ENGAGED

Hopkins-Blagden.—Miss Mary Hopkins, daughter of Mr. and Mrs. Archibald Hopkins, to Mr. Crawford Blagden.

Calendar of Sports

AUTOMOBILING

Sept. 2nd-4th.—Race meet at Indianapolis Motor Speedway.

Sept. 4th.—Track Race Meet, Denver Speedway. Management Denver Motor Club.

BENCH SHOWS

Sept. 2nd.—Redbank Kennel Club, Redbank, N. J.

Sept. 12th-15th.—Kentucky State Fair, Col. lie Club Specialty Show, Louisville, Ky.

Sept. 23rd.—Fifth Annual Piping Rock Kennel Club Dog Show.

Sept. 26th-29th.—La Crosse Kennel Club, La Crosse, Wis.

GOLF

Sept. 2nd.—Finals, President's Cup, Sound Beach Golf and Country Club.

Sept. 4th.—Baltusrol Golf Club.

Sept. 5th-9th.—Sedalia C. C., Missouri State championship.

Sept. 7th-9th.—Buffalo C. C., Western New York championship.

(Continued on page 66)



HOW TO BUY SILKS

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contains everything needed for
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For Fall Wear

Preserves grace and elegance in footwear without sacrificing comfort and utility. The exclusive fall models range from daintily fashioned shoes for afternoon and evening affairs to the robust, solidly built golf boot—each adapted to its uses with a nice precision.

Models for every function—dancing, morning and evening wear, tennis, golf, yachting, hunting—at prices from six dollars and a half upwards.

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For 50 years New York's most
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WASHABLE
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ALL SIZES—BUSH & COMPANY'S PATENT
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Tea time—
a time
for—

CRYSTAL
Domino
SUGAR

One of the
Quality Products of
THE AMERICAN SUGAR
REFINING CO.




S O C I E T Y

(Continued from page 64)

Sept. 9th.—Semi-finals, J. Kennedy Tod cup, Sound Beach Golf and Country Club.
Sept. 11th-16th.—Apawamis, U. S. Amateur championship.
Sept. 14th-16th.—St. David's G. C., Philadelphia Invitation tournament for Cup of Golf Association of Philadelphia.
Sept. 14th-16th.—Woodland G. C., fall tournament.
Sept. 16th.—Baltusrol Golf Club, autumn cup.
Sept. 16th.—Finals, J. Kennedy Tod cup, Sound Beach Golf and Country Club.

HORSE SHOWS

Sept. 4th-6th.—Newport, R. I.
Sept. 4th-9th.—Hartford, Conn.
Sept. 6th-7th.—Poughkeepsie, N. Y.
Sept. 6th-7th.—Orangeburg, N. Y.
Sept. 11th-16th.—Syracuse; N. Y. State Fair.

MOTOR BOATING

Sept. 4th-9th.—Motor Boat Carnival, Huntington, L. I.

YACHTING

Sept. 2nd.—Seawanhaka-Corinthian Yacht Club, fall.
Sept. 2nd.—Race for Larchmont interclub class; Larchmont Yacht Club.
September 4th.—Annual fall regatta; Larchmont Yacht Club.

Sept. 4th.—Annual regatta for all classes; Atlantic Yacht Club.
Sept. 4th.—Larchmont Yacht, fall. Norwalk Yacht Club, annual. Sachems Head Yacht Club, annual.
Sept. 5th.—Indian Harbor Yacht Club, fall.
Sept. 16th.—Manhasset Bay Yacht Club, fall.

FULL

Sept. 4th-9th.—Dedham, Mass.
Oct. 2nd-14th.—Kansas City.

RACING

Sept. 4th.—Milbrook Hunt races, Lenox.
Sept. 4th-8th.—Wheeling, W. Va.
Sept. 4th-9th.—Hartford, Conn.
Sept. 4th-15th.—Fairmont, W. Va.

TENNIS

Sept. 2nd.—New Rochelle Tennis Club, New Rochelle, N. Y.; open tournament.
Sept. 2nd.—Ohio Lawn Tennis Association, Cincinnati; tristate championship, Ohio, Indiana and Kentucky.
Sept. 4th.—Nyack Country Club, Nyack, N. Y.; open tournament.
Sept. 6th.—Merion Cricket Club, Philadelphia; intercollegiate championship.
Sept. 11th.—Morristown Field Club, Morristown, N. J.; N. J. state championship.
Sept. 25th.—Longwood Cricket Club, Boston; women's singles, doubles and mixed doubles.

NOTES of INTEREST to DRESSMAKERS

THE new tailored coats are from 26 to 32 inches in length and show large revers and small, mannish collars. Skirts keep the straight, narrow line, relieved by plaits and inset panels, and measure from two to two and one-half yards in width. Evening gowns exhibit some fullness at the waist and are also fuller in width. They measure from two and a half to three and a half yards when with trains; if without trains, they are scantier—from two and a quarter to two and three-quarter yards around.

SLEEVES have been showing significant little out-of-the-ordinary points for some time, and several of these came successfully through the Grand Prix ordeal and are now definitely adopted. The kimono or peasant shoulder remains unchanged, but the upper sleeve rarely reaches far below the shoulder and terminates in a sort of cap, from below which the true sleeve appears. Very often this is quite full and bell-shaped, and frequently of another color or material, like chiffon, etc. The extended shoulder with full-length sleeve will be used in one-piece dresses, and many lingerie blouses will also show the full-length sleeve. The presence of full ruffles at the termination of the sleeve, whether this be at the elbow or wrist, is also an accepted style. Cuffs are large, and there are many on the turn-back order, headed by ruffles. The most decided points, however, are the adoption of the unfurled shirt sleeve and the large armhole, which are shown on the smartest new tailored shirtwaists.

EVENING wraps are almost all on the draped order, and a great many are developed in the graceful Grecian style. Very many also simulate the Eastern harem, and are gathered or plaited at the neck, swathed over the shoulders, and draped to fall inward at the bottom in an almost shapeless outline, which is aided by the invisible arm vents and fastenings. These are fashionable, but lack grace or beauty.

TWO distinctly new trimming features have been gradually gaining ground and have now attained the seal of approval at Longchamps. The first is the rather bizarre fashion of trimming the back of the costume similarly to the front. Many of the new gowns show this mode, notably in a collar or square yoke effect in front and

a long trimming in fichu style over the shoulders and reaching to the waist-line at the back. The same odd front effect is aimed at in the trimming of the skirt. The second new feature is the tablier front, which appears in many of the advanced models, and the ugly, unbecoming "tail" effect produced by the swinging panel at the back is happily a thing of the past.

"PARIS dresses in taffeta," and it is equally true that Paris is trimmed with fringe. Dresses show fringe on the fichu and sleeves, in spiral or straight rows on the skirt, from waist to hem, and it is even used to outline the bottom. The hat bow, the scarf, the girle ends, the cravat, and even the veil, are bordered with fringe.

LACE will be extremely fashionable. The very heavy styles (even macramé is revived) will be used on coats and costumes of cloth and velvet, and every known weight and kind of lace will be used as flounces and ruffles on dancing and house gowns. Chantilly is very much used, both in black and white.

THERE is a very great vogue of black in Paris, which is dutifully echoed in Vienna. This, however, is not plain black, but black showing a smart revers or a collar of pure white in startling but extremely chic contrast. The double-faced zibelines and tweeds are shown in black and white, gray and black, purple and black, coronation pink and elephant gray. Evening colors come in most exquisite shades—all the tones of blue, from Wedgwood to night, and all shades of purple are seen.

A TAPED weight for the bottom of sheer skirts greatly helps the hang. When making gowns without a foundation skirt, put in a good quality belting about three inches wide, and have it darted and fitted to the figure. Face the hem of skirt with a band of albatross to match, eight inches in width and pinked at the top to avoid a heavy line, and catstitch it lightly to the skirt. In the setting in of a sleeve, care should be taken to regulate the fullness between notches on the pattern, so as to give the plain effect when finished. An interlining cut the same as the top of the sleeve, and about one and one-half inches wide and covered with wadding, gives a plain, rounded look when finished.

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It comes to you in a handy, moisture-proof, wood-fibre package; even the air is kept out by a coating of paraffine, put on under the label. Salt in this package can't absorb odors, or dirt, or moisture.

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Shaker Salt is purified by an exclusive process of salt refining used only by ourselves. Its cost, except in the far West, is only 10 cents a box.



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MALVINA CREAM
"The one Reliable
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Positively relieves
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and all imperfections
of the skin, and
prevents wrinkles.
Does not merely
cover up, but
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should be used in con-
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DR. JEANNE WALTER'S FAMOUS MEDICATED RUBBER GARMENTS



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UNION SUIT, reduces the entire body.

ETON JACKET, reduces bust
CHIN AND NECK BAND, removes double chin and superfluous flesh on the neck.

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CHIN BANDS only, \$2.

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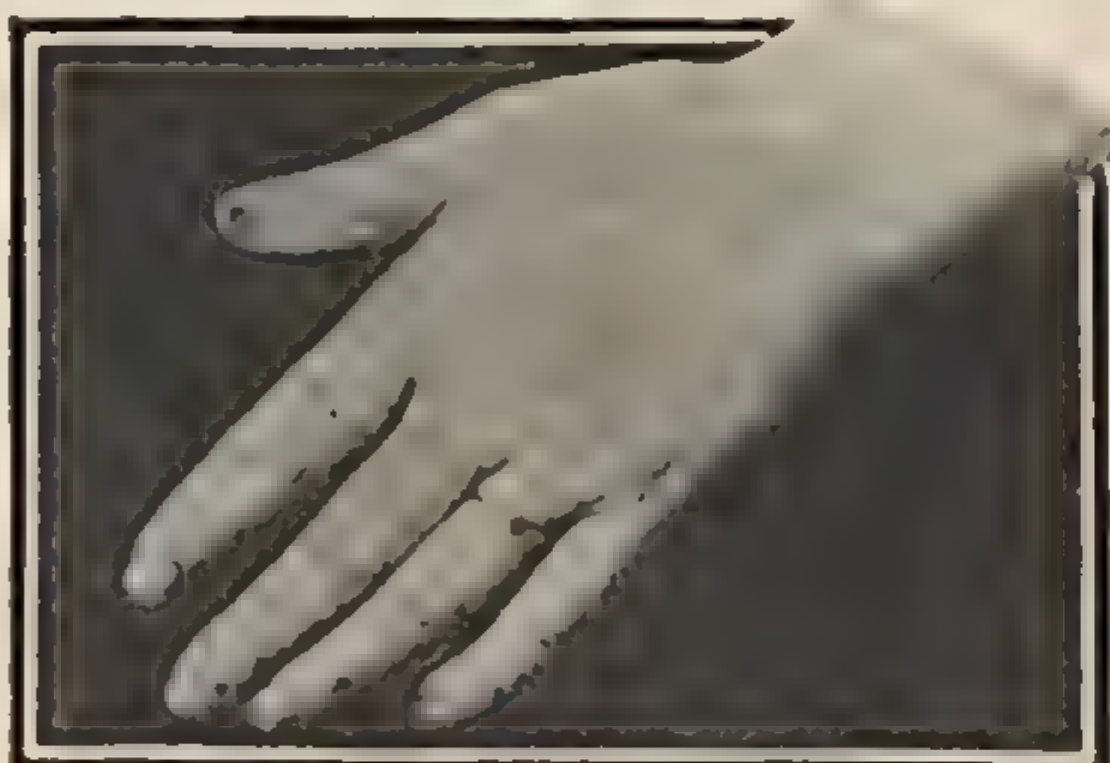
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(Trade Mark.)

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Will soften the roughest hands in an amazingly short time. They are made of finest quality chamois, and possess medicinal properties that purge the pores of impurities, stimulate circulation and nourish the underlying tissues. They restore dry, cracked cuticle to its original softness and bleach the skin. They cause Sunburn, Tan, chap and broken skin to disappear as if by magic. The principle is purely scientific. When ordering give size of your regular walking glove.

Do not continue to have unsightly and uncomfortable hands. Send today for a pair of JULIET MEDICATED SLEEPING GLOVES, mailed postpaid on receipt of \$3.00 including one extra jar of Juliet Paste Medication. Elbow length \$4.00.



DO YOU WANT WHITE, SOFT BEAUTIFUL HANDS?

Do you want protection from Mountain Tan or Seashore Burn?

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It is the finest face cream manufactured, with the most carefully chosen ingredients, and is the result of the most scrupulous attention, given by the Pond's Extract Company, known the world over for its high-class products.

This Vanishing Cream, applied with the tips of the fingers, literally vanishes, sinks into the skin, beautifies it, and gives to it that healthy glow that all women desire.

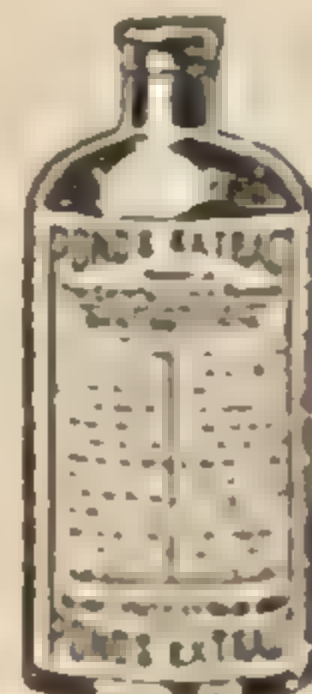
That You May Be Convinced by an Actual Trial we will send you a liberal sample without charge, on receipt of your name and address and the name and address of your dealer. POND'S EXTRACT, for 60 years the standard old family standby for cuts, burns and bruises, is something that should be found in every household.



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A large sample of Vanishing Cream will be sent upon receipt of 4 cents

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ADVANCE MODELS

AUTUMN

1911

Bergdorf & Goodman Co.

32 West 32nd Street

New York



For the HOSTESS



Recipes for Delicious Iced Fruit Salads—
New Bowl and Plates in Which to
Serve Them—Tempting Peach Desserts

THIS is the time of the year when fruit salads form a delightful addition to the menu, and nothing is more refreshing and appetizing than one of these salads served ice cold in the new fruit salad dish of engraved glass which is illustrated. The shallow glass salad bowl fits into a second and deeper bowl which is filled with cracked ice, thus keeping the salad deliciously crisp and cold. Or if you prefer to serve the salad on plates in individual forms, the plate illustrated would be attractive. Most fruits are used for salads, and particularly good are those of peaches, for which seasonable fruit, besides the salads, various other delicious recipes are given.



Salad or dessert plate with gold border and orchid center. Price \$40 a dozen

PEACH SALAD

Select fine ripe peaches, peel and cut in half and fill with finely chopped almonds mixed with French dressing made with lemon juice, or a mayonnaise dressing in which the mustard is left out and to which whipped cream is added. Arrange on crisp lettuce leaves and serve.

PEACH AND PEAR SALAD

To half a dozen fine ripe peaches, peeled and sliced, add half a dozen pears, also sliced, and a large bunch of Malaga grapes, seeded and cut in bits. Serve on lettuce leaves with a mayonnaise dressing.

ORANGE SALAD

Mix bits of orange pulp, diced bananas, shredded pineapple and maraschino cherries with mayonnaise or French dressing and serve surrounded by lettuce hearts.

PINEAPPLE SALAD

Mix diced pineapple with peeled and seeded Malaga grapes, finely cut celery and maraschino cherries. Serve on lettuce with mayonnaise and garnish with walnut meats.

PEACH SHERBET

Make a thin syrup with one pint each of granulated sugar and water. Soak one tablespoonful of granulated gelatine in water to cover for ten minutes, then add one cupful of boiling water, and stir until gelatine dissolves. Add the syrup (it should be cold) and one pint of fine mellow peaches, pared and chopped very fine. Freeze like ice cream. Flavor with almond if preferred.

PEACH ICE CREAM

Bring one quart of rich milk to a boil in a double boiler, add one and one-half cupfuls of granulated sugar, and stir until it is thoroughly dissolved. Let it cook ten minutes, then set aside until cold. Pre-

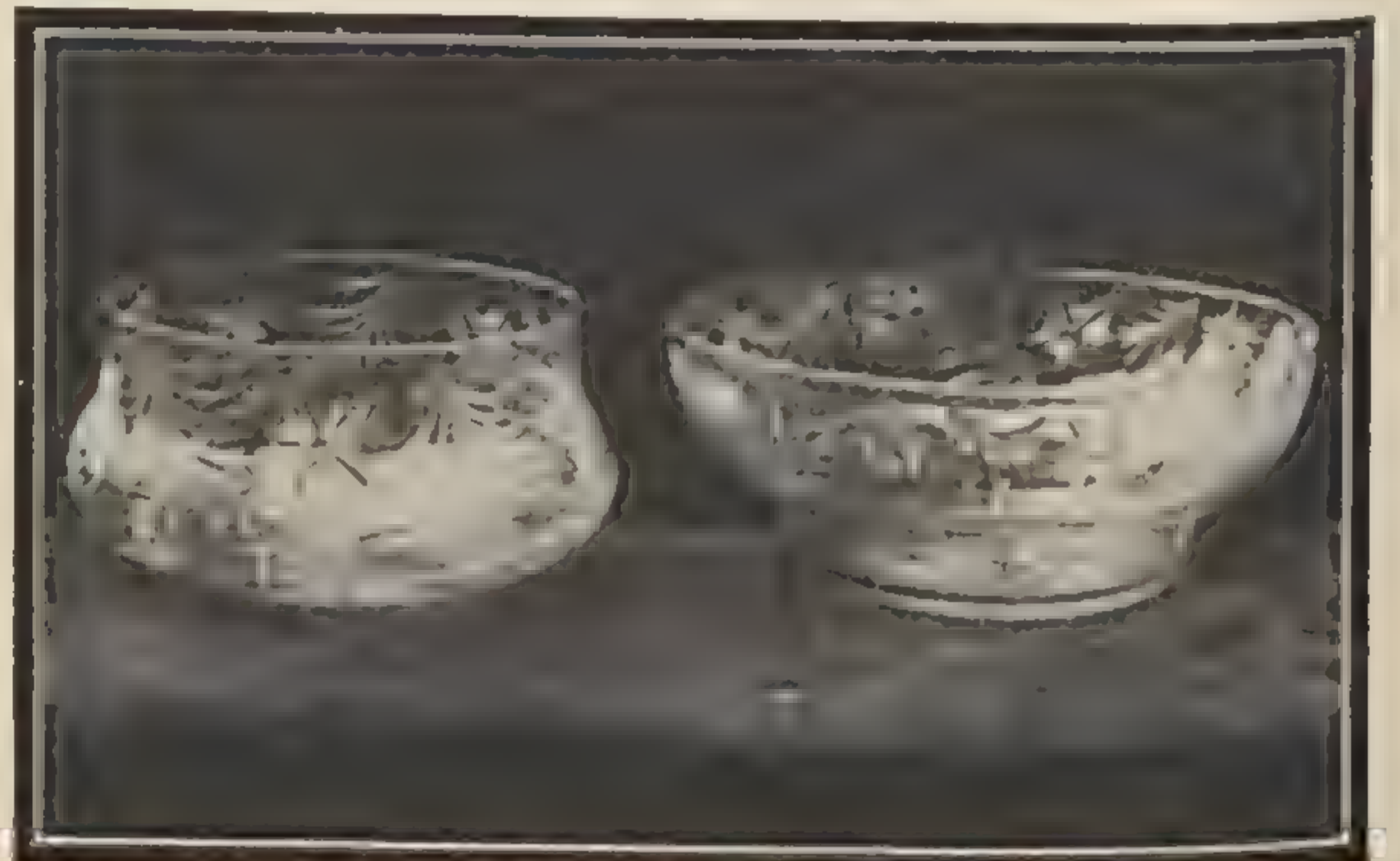
pare a pint of peach pulp (by pressing pared peaches through a coarse sieve), and add it to the chilled milk with half a cupful of finely chopped blanched almonds. Freeze until as thick as mush, then stir in the stiffly whipped whites of two eggs, and freeze until the mixture is firm. Pack in ice and salt again and let stand three or four hours.

PEACH SHORT CAKE

Beat one cupful of granulated sugar and one tablespoonful of butter to a cream, and add three well-beaten eggs. Sift together twice two cupfuls of flour, two teaspoonfuls of baking powder and one-half a teaspoonful of salt. Stir this into the egg mixture and mix to a smooth batter. Butter three layer cake tins, divide the batter into three portions and spread over each one of the tins. Bake them in a quick oven for twenty minutes. Peel the peaches, remove the stones, and cut the fruit into very small pieces. Mix well into them one cupful of powdered sugar. When the cakes are done spread a layer of fruit over one quickly, cover with whipped cream, place over another cake, then more of the peaches and whipped cream, and finish with the third cake covered with thinly sliced peaches and a meringue made of the stiffly whipped white of one egg and two tablespoonfuls of powdered sugar. This makes a most delectable peach short cake.

PEACH CHARLOTTE

Soak half a box of granulated gelatine in half a cupful of cold water for ten minutes, then dissolve it in hot water. Take out one tablespoonful of it and place where it will keep soft, and strain the remainder over one pint of ripe peach pulp. Add one cupful of white sugar, half a teaspoonful of almond extract and the grated yellow rind of a lemon. Fold in one pint of stiff whipped cream and add very gradually just enough syrup drained from preserved strawberries or cherries to make it a delicate pink. Dip a prettily shaped mould into hot water, then wipe it dry, and pour into it the reserved tablespoonful of gelatine. Turn the mould swiftly round and round until it is all covered inside with a thin coating of the gelatine. Before it hardens sprinkle over it a few candied rose petals and chopped pistachio nuts, then turn in the peach mixture. Put on the cover, and pack in ice and salt. Let it stand for three or four hours. A little damask rose color paste may be used to tint the russe instead of the strawberry syrup if a deeper tint is preferred, though the pale amber tone of the peaches is equally attractive.



A new fruit salad dish, of engraved glass, the shallow bowl fitting into the deeper one, which holds cracked ice. Price \$19.50

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will produce at your convenience a bath containing the efficiency of many great spas. A luxuriously beneficial alkaline bath soothing to the tired, inflamed nerves and irritated, delicate cuticle. Softly perfumed by the oils contained in the crystal the bath is alluring to all who enjoy the perfection of bathing.

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The finest cocktail in the world—less the trouble of preparing it

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A BOOT NOVELTY For Early Fall Wear

Premature—you may say—yet this boot may be worn now with perfect comfort. It is light in weight and a beautiful example of the many attractive models we have produced for the Fall Season.



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Advance Autumn model—Hand welt, 14 button walking Boot, executed in Patent Kid and Black or Tan Russia Calf. Cuban Heel, at the pair \$5.00

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Satisfaction guaranteed on mail orders. Send for Catalog "H" and self-measurement blanks.

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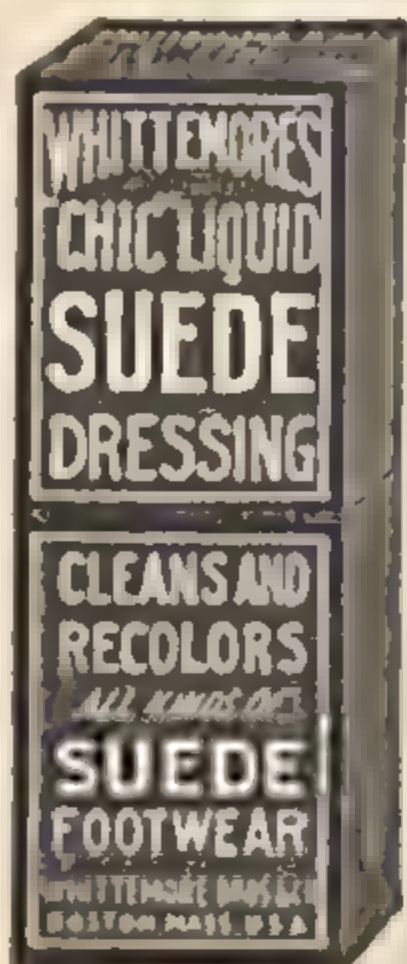
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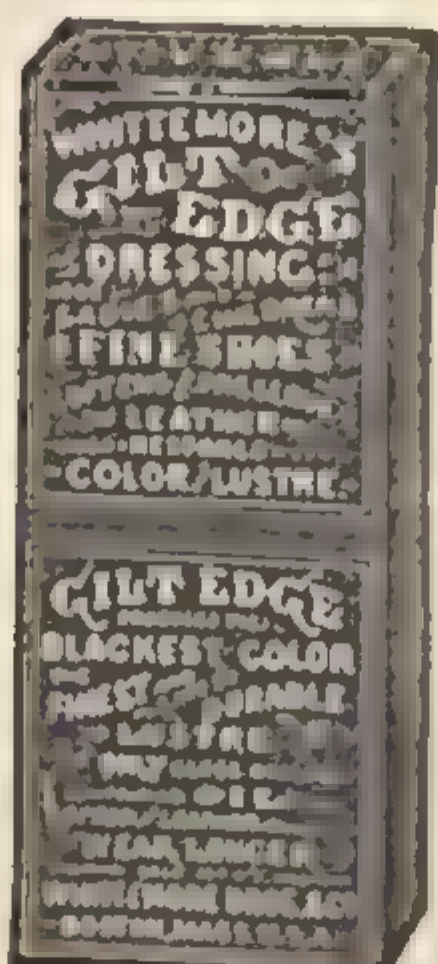
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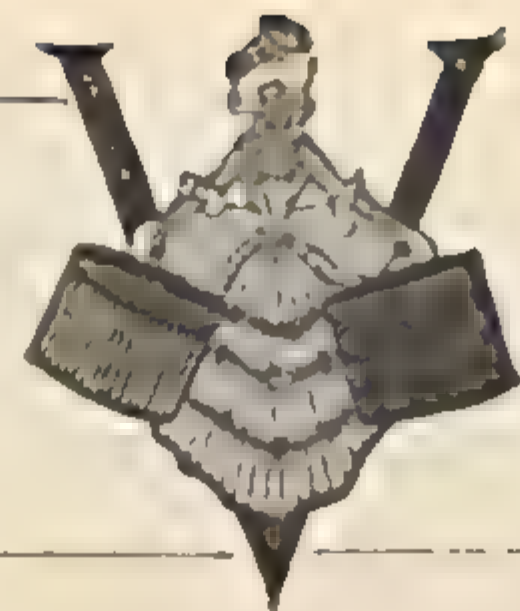
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Charles of London. The Mannheim collection.

New York Public Library. Etchings by modern masters and illustrations for the Old Testament by Tissot.

EXAMPLES OF TISSOT DRAWINGS AT THE NEW YORK PUBLIC LIBRARY

FOR J. J. Tissot and his school, despite the adverse criticism of the confident moderns, there is much to be said in praise. Drawings of the Old Testament, by Tissot, are shown at the New York Public Library. It is a special exhibition and is to be continued through the summer. If certain conditions made by Mr. Jacob Schiff, owner of the collection, are agreed to by the trustees and directors of the library they will remain there permanently.

To some of us they are an example, as William M. Chase once said of Sir Phillip Burne-Jones's "Vampire," of painting that should be studiously avoided. Yet those drawings not only deserve praise, but must even incite admiration. All able workmanship must do that. Tissot called the results of his labor art and would have had the world point to the result as such. The stumbling block is there—the labor and the result were identical, one supported the other; they were inseparable.

Tissot's labor was indomitable. He was obsessed with it and the obsession shone through everything he did, as impossible to over-ride or to hide as a foundation of Prussian blue in a picture. So it was with Bouguereau, Gerome, Meissonier, Barge, Bonnat, Jean Paul Laurens and the other men of Tissot's school. Artistic expression in their hands, moved alone by method, was swamped. They became mere technicians, intent upon perfecting their handicraft to a point that defeated all the real ends of expression or of art. Their work was pointless. Aiming at technical rectitude and efficiency and at accuracy it resulted in being unimaginative, lacking in personal interpretation or individual idea. That is the fault in their work and the fault in the work of Tissot. Man cannot be perfect in everything. In art he may choose between two things, expression and technique. One almost inevitably swamps the other. They are neither sympathetic nor willing running mates. This applies, be it understood, to the technique of Tissot and of the others, which is that of a school and not of an individual.

Had Tissot been as conscientious in the rendition of his impressions as he was in adhering to his technical regulations his standing to-day would have been as great, perhaps, as ever it was. But Tissot with the others was mistaken in his choice. He decided to be a mechanic.

And that mechanism has resulted to-day in the destruction of his fame. The world has ceased to wonder at the marvelous workmanship of Tissot and of Meissonier; it has ceased to marvel at the sharp eyes they had, eyes that saw the details in decoration of uniforms worn by the members of a madly rushing troop of cavalry; eyes that saw not fields of grass, but blades of grass.

And their minds, too, that included all the elements of a machine, have ceased to seem marvelous. We no longer seek the picture that attempts to tell us everything, but go rather to the picture in which the painter's prejudice is uppermost. That is why the Barbizon men have surmounted in public esteem the men of the school of Tissot. The men of 1830 had prejudices. They played upon one chord at a time,

playing well upon it, and forced appreciation and understanding of it. That is the path in which art should be made to travel.

But Tissot's conscience perhaps was the master—he, a slave to it. And, as a slave, whatever else he may have dared, his hands were tied whenever the question of omission was raised. He may have had decided likes and dislikes, the powers of selection, but he never used them. He paid heed to everything before him. Every figure in the composition, in so far as attention was concerned, was a central figure. There were no minor characters, none but what was deserving of the full glare of the limelight in Tissot's stage settings, for that is what his pictures are invariably. He sought to bring back to life the characters of the Old Testament and sought to find them in a contemporary people.

In painting the contemporary people he turned symbols into photographic actualities. He was matter of fact and before facts an abject slave. With contemporary people as models he reproduced them with that accuracy that was the main fault of his art, a fault that caused him to forget every idea that was his intention to convey through the poses he gave them. They were commonplace people, and Tissot with his eyes that were like the lens of a camera drew commonplace people and dubbed them the characters that occur in the tales of the Old Testament.

AT THE METROPOLITAN MUSEUM OF ART

THE most recent accession at the Metropolitan Museum of Art includes a purchase of a very important head of Epicurus, of the Hellenistic period; a terra cotta statue of the Angel of the Annunciation, by Matteo Civitali; a pen drawing of Saint Peter and Saint John at the Beautiful Gate of the Temple, by Rembrandt; five drawings including Susanna and the Elders, The Country Dance, Studies of Sheep and two studies of Bathers by Walter Shirlaw; a paneled room of Mushrabiab woodwork of the Egyptian fifteenth century; two panels in stained glass representing Christ before Pilate and Christ taken from the Cross, after designs by Albrecht Durer of Nuremberg; and an early seventeenth century miniature by Rizzi Abbasi.

The museum announces that the new lecture hall is now practically completed and will be put into operation next autumn, when the trustees will revive their former policy of offering, to members and others, lectures on topics associated with the arts represented in the collections of the museum. These will be inaugurated by a course of six lectures by Albert M. Lythgoe, Curator of the Egyptian Department, in connection with the opening of the new Egyptian Galleries.

NOBLESSE OBLIGE

(Continued from page 49)

St. John's Guild needs a larger endowment, the present one being less than \$115,000, which is a very insignificant sum for the work that the Guild carries on. Not alone is it doing great and beneficent work, but its administrative methods are exceptionally humane and economical. Its modest office salary account offers a sharp contrast to some other philanthropies, and its system of aid is not complicated or hampered by the red tape of formal investigation. The sick child is the only passport needed, and the warm-hearted service of St. John's Guild is not chilled by fear of including the unworthy among its beneficiaries.

The principal officers of the Guild are: President, William H. Burr; first vice-president, John D. Crimmins; second vice-president, Charles A. Moore; secretary, Seymour L. Cromwell; treasurer, Isaac N. Seligman; general agent, Frank Whitcomb.

[The Noblesse Oblige articles are written with the object of showing the various methods that women and men of social distinction employ in relieving the conditions under which the less fortunately placed exist.]

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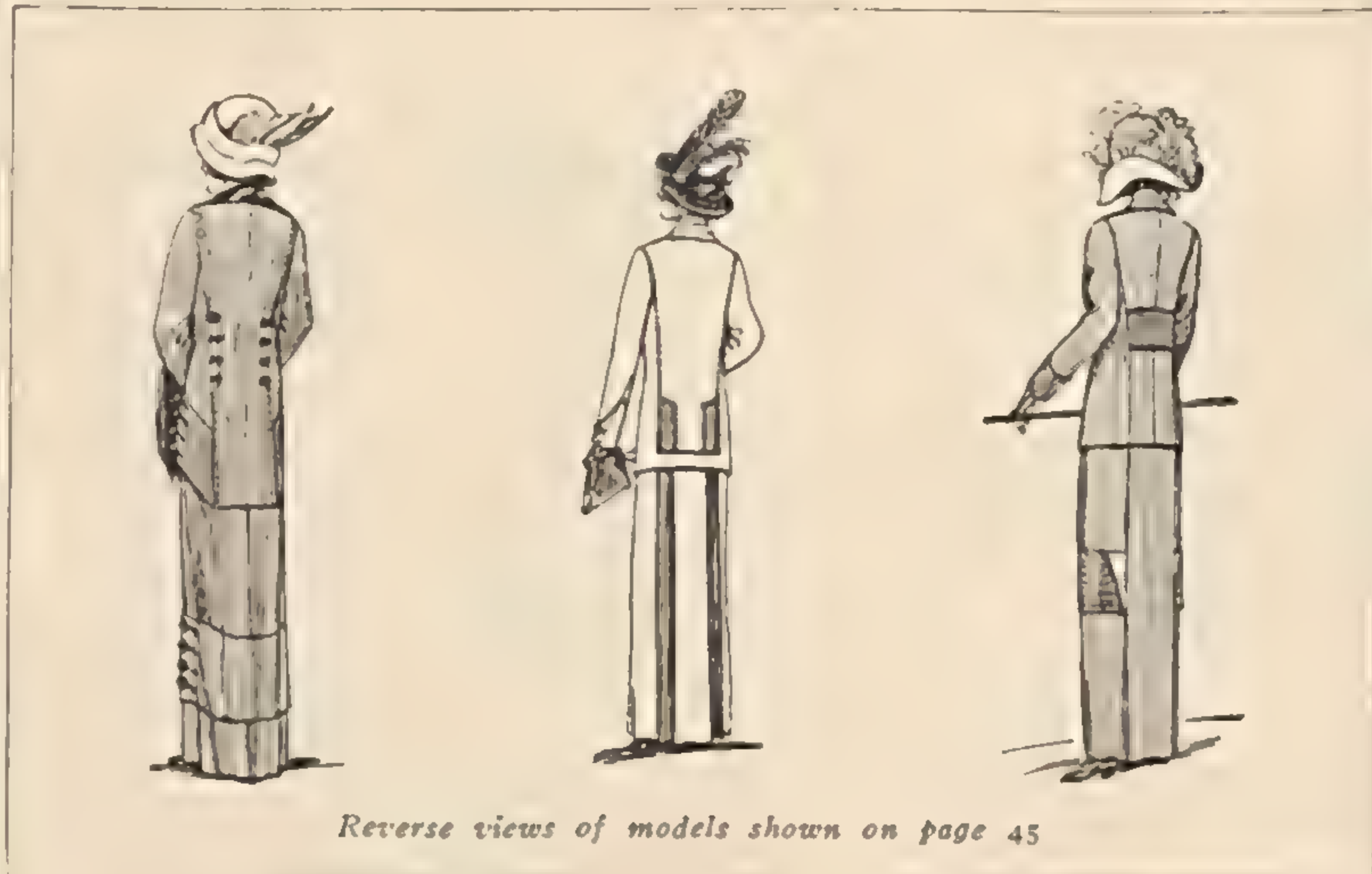
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FASHION DESCRIPTIONS



Reverse views of models shown on page 45

PAGE 28

LEFT FIGURE.—Good style in a belted coat suit of blue and black checked serge. The single-breasted jacket, fastening low with two buttons, has wide draped revers with straight edges reaching nearly to the belt. The upper part of the coat has a slight fullness in the front caught into the waist-line, below which is a fitted peplum with slightly cutaway fronts. The waist-line is indicated by a black patent leather belt buckled in old silver. Cut on slim, straight lines, the plain narrow skirt is very smart in the checked material. Vogue pattern cut to measure; price: coat, \$2; skirt, \$2.50, or whole costume, \$4.

MIDDLE FIGURE.—Effective model of blue serge cut on simple, graceful lines with trimmings of dull cerise satin half-bows held by tiny gold buckles. The waist has a tucker of white net and the sleeves, featured in the latest Paris model, have puffs of net at the elbow coming out under the slashed sleeve cap which is set into a very low dropped shoulder. The V lines of the surplice closing of the bodice are reflected in the designing of the skirt and three cerise bows trim the overlapping lines of each. A dainty and odd effect of loop and bows finishes the neck. Vogue pattern cut to measure; price \$4.

RIGHT FIGURE.—Striking design in a high-waisted coat of heavy dark blue surah lined with dull blue chiffon and having a collar of rich Japanese embroidery meeting the rolling revers. The coat fastens low at one side in striking contrast with the very high waist line, which is well up under the arms following the latest designing of French couturiers. The three-quarter sleeves, set into the elongated shoulder without fullness, widen out and are finished with a band of the material simulating a cuff. Vogue pattern cut to measure; price \$3.

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LEFT FIGURE.—Charming wrap made in the new double-faced satin in purple and black. The outside of the wrap is in black with shoulder draperies of the purple surface pointing to a V from under which black chiffon cloth falls in cape effect, having an edging of the chiffon in a double ruche. Three ornaments of Point Venise lace turn back on either side of the purple drapery. The sleeves have wide cuffs turned up on the outside showing the purple surface of the inside of the sleeve.

RIGHT FIGURE.—Attractive coat of gray taffeta with trimmings of finely striped velvet and taffeta in corded effect. The bodice has a wide drapery of corded velvet and silk which, with the deep lapels and buttons which fasten to one side, give a vest effect. This drapery falls oddly in the deep points at the sides. The slightly gathered skirt opened at the side front is attached to a raised waist-line. A line of gun-metal buttons set in silver trim the skirt at the bottom, which is slashed up along the side closing. Vogue patterns of these models cut to measure; price \$3 each.

PAGE 45

LEFT FIGURE.—Well-cut suit of blue and black striped ratine with trimmings of Alice blue broadcloth. The coat is cut with double revers, the upper being of the Alice blue broadcloth and the lower of the ratine. The line of closing on the coat, slightly to one side, rounds away at the bottom over the under side which preserves the straight bottom edge of the coat. Two buttons fasten the coat on a band section showing the stripes running horizontally. This band is piped in blue broadcloth, as is the trimming band of the skirt set on at knee depth and oddly turning over in front in a tab effect, which is faced with the blue broadcloth. The cuffs are

(Continued on page 74)



Reverse views of models shown on page 28



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Our special Forecast of Winter Fashions Number will be ready for you on Wednesday, September 13th—containing everything you will wish to know about the latest Paris styles for Autumn and Winter, 1911.



The Forecast of Winter Fashions Number will describe not only the most sweeping innovations in the mode, but the little things, the distinctive touches, that are so carefully considered by every well dressed woman.

The forthcoming Forecast of Winter Fashions Number, will mark a distinct advance over its predecessors in former years. We can say this even now because we have been making some very special preparations for it.

For one thing, the Managing Editor of VOGUE has spent August in London and Paris, arranging for an improved system of foreign fashion correspondence. The system which we already had was good—so good that VOGUE was able to publish the new styles several weeks before any other magazine. But our new system is better—quicker, more comprehensive and more accurate.

Look for the first results of this new system in the next VOGUE, which we commend to your attention as the most complete fashion number which VOGUE has ever published.

We have just received a letter from Lewis, the celebrated Paris milliner, in which he says that the Louis XVI. period is to be the dominating note, both in hats and gowns, for the coming season. Watch for the use of black and white on a much more liberal scale, and also for the striking new combination of green with ermine. Read about them in the next VOGUE—and read also our description of the newest accessories of dress—those small but all-important things which make or mar the ensemble of my lady's apparel.

Do not miss the next VOGUE. Whatever else you write on your shopping list, write "F. W. F. N." at its top. That will remind you to be on the watch for the Forecast of Winter Fashions Number, and to secure a copy immediately on its appearance.

Better still, tell your newsdealer now to reserve a copy for you and he will make a note of it on his memorandum of special orders.

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A Postscript: The Managing Editor has just written from Paris to say she is arranging for a series of articles by several of the leading Paris modistes. More of this later—we are waiting for final arrangements to be made before publishing a complete announcement.

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FASHION DESCRIPTIONS

(Continued from page 72)



Reverse views of the models Nos. 1, 2 and 4 shown on page 38

also piped in broadcloth and the skirt back to form a decided dip. The broad rounds away at the bottom of the side closing line in an effect similar to that produced on the jacket.

MIDDLE FIGURE.—Smart suit model developed in the reversible cloth to which Paris is devoted, one side being navy blue and the other of blue striped in green, red and yellow. The model shows the longer

back to form a decided dip. The broad collar of sable is joined over the shoulder to the long revers of corduroy which feature a self trimming in the play of lines. The deep cuffs are edged with sable and buttoned up the side with small silk crochet buttons. This model is exceedingly smart for the corduroys and velvets so much fancied.



Reverse views of the models Nos. 3, 5 and 6 shown on page 38

cut coat which is noticeable in the latest models. The diagonal side closing is outlined its length, from the end of the draped revers, by handsome black silk crochet buttons. The wide revers are of the striped surface, forming an effective contrast against the navy blue background of the coat. The skirt is slashed very high at one side and the turned back sections display the striped surface. The full length sleeves have a cuff effect simulated by a turn-back point, buttoned, and showing the striped surface.

RIGHT FIGURE.—French tailor costume of two shades of gray striped velvet corduroy with trimmings of sable fur. The coat is cut with a low closing, fastening below the waist-line with four silk crochet buttons. The cutaway fronts run down to meet the sides of the wide back, which is seamed through the middle. The skirt has a trimming band running around the sides and

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BUTTONS have become almost an obsession with the French designer. Their trimming properties seem endless, and much of the distinction of a suit often lies in these accessories. Buttons of all sizes are in evidence, and they may be as plain or elaborate as one's caprice wills. Handsomely wrought metal buttons are inlaid with enamel, or even semi-precious stones, if the costume is of an elaborate character. Again buttons on the strictly tailored suit are very tasteful and decorative made of soutache braid and set in rims of bone. Buttons in two sizes are a feature of the new suits, very small ones forming trimming lines on cuffs or revers, while the closing of the coat is effected with two or four exceedingly large ones.



Reverse views of the models shown on pages 35 and 36



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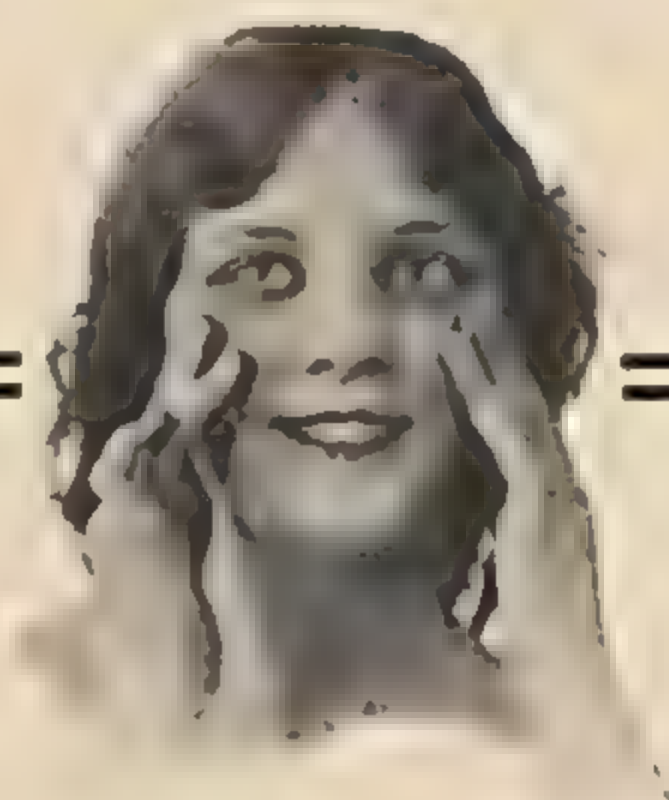
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The feeling it gives your skin the first time you use it is a promise of what its steady use will do.



Rub its lather in

One function of the skin is to *absorb*. To revive, to freshen up a neglected, lifeless skin, rub in the lather of Woodbury's Facial Soap.

Woodbury's contains properties which are helpful to the skin, which resupply what has been exhausted from the skin by modern conditions.

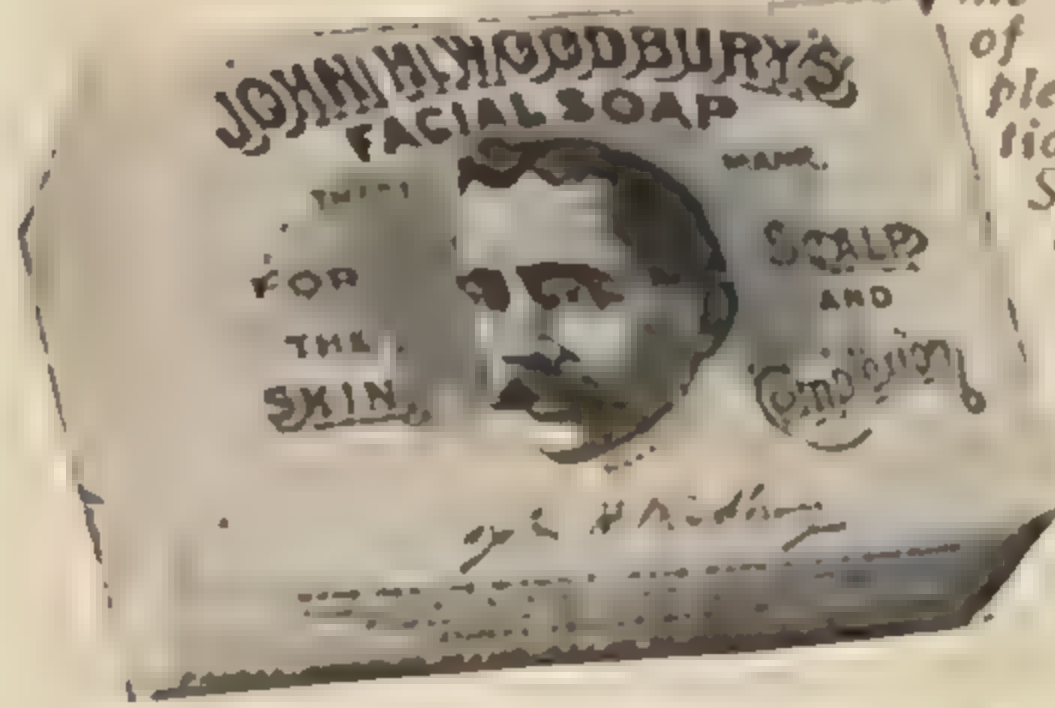
Rub its lather in gently but persistently for several minutes.

Rinse in cold water, then rub a piece of ice over your face and throat.

This treatment will result in active, glowing skin.

Write today for samples

For 4c we will send a sample cake. For 10c samples of Woodbury's Facial Soap, Woodbury's Facial Cream and Woodbury's Facial Powder. For 50c a copy of the Woodbury Book on the care of the skin and scalp and samples of the Woodbury preparations. The Andrew Jergens Co., Spring Grove Ave., Cincinnati, Ohio.



Woodbury's Facial Soap

For sale by Dealers
everywhere

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idea are expressed in additional models for the coming season.



MODEL H
A corset of straight lines and actually normal proportions

There is a **GOODWIN** Corset for every type and every need, each embodying the same principles which have brought from the wearers such statements as this:

"For thirty years I have had my corsets made by fine corsetiers in this country and abroad, but I have never had one perfectly comfortable until I had a **GOODWIN**."

A request will bring our unique corset book, which shows for the first time in any such publication, exactly what the fitting of a corset means.

Also a new thirty-two page catalog for corsetiers ready September first.



MODEL I
With low bust—perfect for summer corset comfort

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CORSETS OF EVERY DESCRIPTION

373 FIFTH AVENUE, NEW YORK, N. Y.

Telephone, 3293 Madison Square

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34 Washington St.



"Death Rides on Every Cloud of Dust"

On the floor is the "litter"; trodden into the carpet is the "dirt"; set flying by broom or brush is "dust"; which when breathed into the lungs may spell "disease"—often "death"—and the baby, playing on the floor, gets the worst of it!—but when you instal the

Santo Vacuum Cleaner

you will find that

The Life-Saving "SANTO" extracts and breathes in all the dangerous dirt—protecting the family health.

The Money-Saving "SANTO" works with economy, at the cost of only two cents an hour for electric current.

The Never-Tired "SANTO" does many kinds of cleaning—Floors, Carpets, Rugs, Radiators, Walls, Windows, Furniture, Upholstering, Draperies, Books and Shelves. It breathes into corners and hard places not get-at-able by any other means. No more backaches from sweeping or detested "house-cleaning" seasons.

The Silent "SANTO" works by electricity and keeps the house really clean all the time. Without raising the least dust, it quietly extracts the unseen dirt from way down in the nap of the fabric and conveys it to a safety bag inside the cleaner, from which it may be taken and burned. A wholesome, hygienic atmosphere pervades the house where "Santo" lives.

The Perfect "SANTO" does all these things through its strong, steady vacuum pull, easily, quietly and not like the "suction sweepers," which are heavy, jerky and hard to work, as overgrown bicycle pumps! The "Santo" does it all with $\frac{1}{2}$ H. P., and within the allowance of electric lighting and insurance requirements. It is a perfectly constructed vacuum cleaning machine, with diaphragm pumps, equipped with indestructible, springless valves. Its mechanism is all enclosed within a handsome, leather covered, iron cylinder, made as light as possible with aluminum fittings. Not a wheel or cog is exposed to catch in draperies or pinch the children's fingers.

The Durable "SANTO" is built to last a long lifetime and the Company gives a bond guaranteeing it—not for one year only—but for five years, ten years or even longer if any defect in material or workmanship should be discovered after that time.

The Portable "SANTO" is made to move easily from room to room, where it may be attached to any electric light socket, and then does all the work itself—you simply push the nozzle to and fro. Because it is so light and well guarded, a child can operate it with perfect safety.

The "SANTO-DUPLEX" is the STATIONARY "Santo" cleaner, built for cellar installation. Any electrician can make all the connections required; it may be run by electricity, gas, gasoline, or water motor if preferred. Switches connected with every floor and the various cleaning implements, are attached at wall inlets in the baseboards. No special foundation is necessary, therefore.

The "SANTO-DUPLEX" is the one ideal cleaner to instal in your new residence. You can "pipe your house" for it at small expense. Send for booklets, "The Dustless Home," and the "Santo-Duplex Vacuum Cleaner."

The "Santo" Power Plant is a small gas engine and dynamo attachment that may be installed anywhere and which will produce current for operating sewing machines, washing machines, churns, as well as the Portable "Santo" Vacuum Cleaner.

KELLER MFG. CO.

2030 Allegheny Ave., Philadelphia



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Miss Harriet Quimby

THE FIRST WOMAN AVIATOR

An American Woman Masters the Currents of the Air and Wins the Honor of an Aeroplane Pilot's License

MISS HARRIET QUIMBY'S adept manipulation of a Moisant monoplane at the Garden City meet on August first put her at once in possession of an aeroplane pilot's license and the world's record for accurate landing of an airship. Miss Quimby is the first woman in America to be accorded the rank and privilege of licensed pilot, and she is the second woman thus honored in the world. Mme. Dutrie, a French aviator, precedes Miss Quimby in the lists.

To earn her pilot's license, it was necessary for Miss Quimby to demonstrate not only her ability to bring her machine to earth in some proximity to her "station," but as well her mastery of it in the currents of the air—proven by the flying of five figure eights around two given points, landing then within one hundred and sixty yards of a given mark—and her control of it in increased altitudes.

Miss Quimby has dismissed the difficulties of dressing for the sport by adopting the comfortable costume of men aviators. She wears the conventional garb of brown shirt and trousers, with a close-fitting brown skull cap and aviation goggles. To this she sometimes adds a brown leather helmet. No detail of this costume, alarming as it doubtless sounds to feminine ears used to the soft swish of ruffles and chiffon frills, is able to rob Miss Quimby of her piquancy of appearance. She is

the envy of women spectators at the meets, not merely because of her amazing adventures in the air, and the public recognition her prowess has received, but because for picturesqueness and charm she is easily the commanding figure of the fields.

Miss Quimby is a Californian, and has been a pupil of the Moisant school. When she determined to try for the license granted expert aviators by the Aero Club of America, she was warmly encouraged by her fellow-pupils, one of whom, Ferdinand Du Murias, earned his own license

at the same meet. The flight by which Miss Quimby established her skill was the second by means of which she sought the coveted Aero Club license. On the night before her successful flights, she had completed the five figure eights at a height of one hundred and sixty-four feet, and had landed her monoplane advantageously, but, having forgotten to stop her engine, she was swept along the ground a great distance beyond her mark.

She asked the Aero Club judges to grant her one more opportunity to achieve this part of the test, which was done, and in her second attempt she landed within seven feet nine inches of the mark, capturing the world's record for contestants for pilot's licenses, and approaching the world's record for accuracy. The official record is five feet four inches, reached last September by Ralph Johnstone in a Wright biplane.



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Miss Quimby in her aviator's costume



Encourage the Cuticura Soap Habit Among Children

More than a generation of mothers have found no soap so well suited for cleansing and preserving the skin and hair as Cuticura Soap. Its absolute purity and refreshing fragrance alone are enough to recommend it above ordinary skin soaps, but there is added to these qualities a delicate yet effective medication, derived from Cuticura Ointment, which renders it invaluable in overcoming a tendency to distressing eruptions, and in promoting a normal condition of skin and hair health, among infants and children.

Sold throughout the world, with depots in all world centers. London, 27 Charterhouse Sq.; Paris, 10 Chaussee d'Antin; Boston, U. S. A., Potter Drug & Chem. Corp., Sole Props., 133 Columbus Ave.

Free, from Boston depot, a sample of Cuticura Soap and Ointment, with 32-p booklet.

Vegetable Silk Hosiery

(TRADE MARK)
50¢
the wonderful seamless hosiery—made by our own secret process—that looks like silk and wears like iron. First hosiery ever guaranteed, and the only hosiery Guaranteed One Year. Style 2626, shown, is the most durable stocking made, medium weight, double heel and toe. All colors, sizes 8 to 10½. Send for Trial Pair. Fifty cents per pair, plus 10c for postage or \$3 for box of 6 pairs, with a year's guarantee, prepaid. Money back if unsatisfactory.

Write for Free Book—tells of other styles for women, children, men, and about the marvelous Vegetable Silk itself. Agents: We have a very attractive proposition for you. Write for our plan—tells how to build a permanent, profitable business for yourself. Vegetable Silk is sold only by us and our agents.

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A trial of just one week of the **Rubero** will convince you that it is the finest Tooth Brush made. Pure Rubber. Clean, healthy, pleasing, delightful to use. Order one to-day, 45c. You'll like it. If your druggist won't supply, send us the money. **BOWERS RUBBER WORKS** 68-70 Sacramento St., San Francisco

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before it is too late. There is no time to lose.

What is the Pessimists' Club? It is an organization composed of all the people who don't read LIFE.

Better hurry up, or it will be too late to join. It shrinks every day.

To qualify you must have an utter lack of culture, no sense of humor, an acidulous disposition and a hopeless outlook.

Avoid buying LIFE, therefore, as this makes you ineligible to the Pessimists' Club.

Don't avail yourself of LIFE'S Great Offer—Three Months for One Dollar.

Don't fill out the attached coupon or send your dollar.

Be a pessimist!



Coming Numbers of LIFE

(If you want to know what these numbers are, you will have to apply to LIFE. This is for Pessimists only who don't care.)

Sept. 7—Humbug's Number.

Sept. 14—A General Number.
(Cover by Phillips)

Sept. 21—Children's Number.

Sept. 28—A General Number.
(Another Phillips Cover)



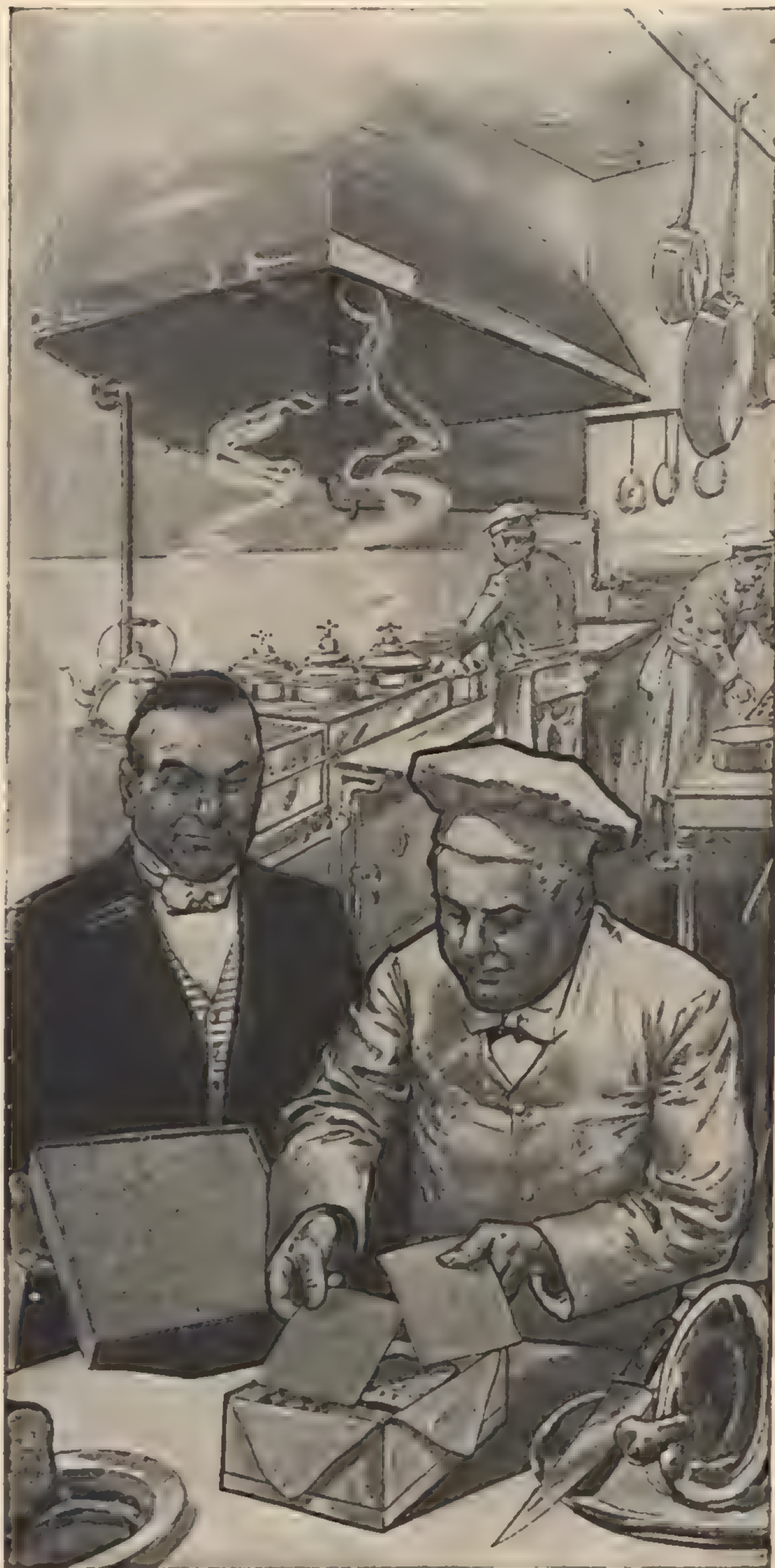
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Avoid paying ten cents for LIFE each week.
Avoid all news-stands, where it is on sale.

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Enclosed find One Dollar (Canadian \$1.13, Foreign \$1.26). Send LIFE for three months to

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**No. 1 Extra Heavy
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Made of pure white, special grade crepe paper, more than double the usual weight of paper napkins. Soft of texture, very absorbent and extra large—size 20 x 20 inches.

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ON HER DRESS- ING TABLE

A SPECIALTY house whose name carries with it a guarantee of excellence both here and in Paris, has brought out a new sachet to be used in the water in which the face is bathed. So useful has this form of toilet accessory been found that many women would not dream of using water on the face without some such softening, beneficial element. This latest addition is for the correction of flabby muscles, puffiness under the eyes and swelling eyelids.

AN ASTRINGENT LOTION OF REJUVENATING EFFECT

There is also an astringent lotion to be used on alternate nights, which is without doubt excellent in refining the pores, toning up the skin and keeping the latter firm and healthy. A lotion of this character is a valuable addition to any woman's toilet accessories, and this is one of the best to be had. The price is \$3.50, or \$3.65 by mail.

EXQUISITE WHITE SATIN CORSAGE SACHET

Suitable for a bride's trousseau are perfumed sachets, to be slipped within the corsage, among one's veils and through the small belongings. They are of white satin, with a dainty gold label, and exquisitely fragrant. Price, 35 cents each.

BATH CRYSTALS REDOLENT OF SWEET BALSAM

The bath crystals mentioned in a recent article are now made with a new perfume, and may make a stronger appeal to the woman who likes sweet scents rather than the spicy odor of the pines, of which the previously mentioned crystals are redolent. The perfume used is very sweet and enticing for those with softer, more delicate taste; but give me in preference for tired nerves and body the wonderfully reviving though restful piquancy of the first. Both have a marvelously soothing effect, however, and make the most restful bath imaginable before retiring. Aching bones and nervous tension are relieved by this means, and one's whole being calmed and brought to repose. The bather should lie quietly in the bath, breathing in the piney fragrance, and letting the balsamic oils sink into the pores. Price, 75 cents a bottle.

TO MAKE THE THROAT FAIR

A new lotion for the arms, throat and neck is especially acceptable now that the collarless gown is so fashionable. Only the very young and fresh can wear this rather trying style without fear of showing any unbecoming marks of collar or discolorations on the throat. This can be heartily recommended as one of the best preparations of the kind and completely conceals all roughness or redness of skin. It comes in three shades, white, pink and olive, at \$1 a bottle.

REFRESHING TOILET WATERS AND PERFUMES

A violet water that is as sweet as it is refreshing must be considered a toilet necessity during these hot summer months. One such has come within my notice—a clear, greenish liquid in a green and gold decorated bottle with a gilded coronation stopper. The scent is very delightful and true to violet life, and it is, in addition, as strong as the ordinary perfume. In a six-inch bottle it costs 50 cents. Larger bottles sell for \$1. Lily of the valley comes in the same style for the same price.

Another toilet article, put up by this firm, is a bottle of essence, in two very contrasting perfumes. An Oriental essence is faintly redolent of sandal-wood, mixed with all the weird and fascinating odors of the Far East. The other is taken from the sweet-pea, and any lover of the sweet-pea will testify to its verity. It is extremely sweet, like its flower namesake, yet it is not too strong. Price, \$1.25 a bottle, or 65 cents in a half-size.

[Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date.]



The Juliet Face Wax

Trade Mark

Wrinkles come from distortion of the features, causing the skin to contract. The muscular tissues and nerve fibres become affected. The skin grows loose and flabby.

The Juliet Face Wax

when worn while one is engaged in various occupations, holds the skin and muscles in repose.

The worn tissues are strengthened. The nerves become quiet and rested. The skin grows firm and smooth.

If worn while motoring the straining of the facial muscles is prevented. Being flesh-colored it is not observable under chiffon veiling.

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The most comprehensive showing of Fall and Winter Fashions for Misses, Youths, Boys, Girls and Infants is assembled here under one roof.

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